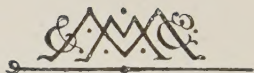


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THE ANTIGONE OF SOPHOKLES



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ΣΟΦΟΚΛΕΟΥΣ ΑΝΤΙΓΟΝΗ

THE

ANTIGONE OF SOPHOKLES

WITH INTRODUCTION, NOTES, AND APPENDICES

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PREFACE

THE scale of this edition of the *Antigone* is, in the main, the same as that of the *Elektra*, which has preceded it. The play is, however, of exceptional difficulty, and presents so many problems which still await solution, that several of the notes have grown to unusual length. Nevertheless, nothing has been set down which did not seem likely to be directly useful or interesting to those for whom the book is intended.

The editions of Wecklein, Wolff-Bellermann, Campbell, and Jebb have been consulted throughout, and those of other editors occasionally. The edition of Prof. Semitelos of the University of Athens, with notes in modern Greek, is altogether disappointing; and the latest published, that of Sig. Cesareo (Turin, 1901), with a commentary in Italian, though scholarly and

appreciative, throws little new light on disputed points.

Two pamphlets, published since the appearance of Bellermann's ingenious attempt to defend the famous passage, vv. 904–920, and addressed to the same purpose, have come under my notice. Neither seemed to call for any direct criticism in this book. One of them, a veritable *tour de force* from the hand of Kaibel, is, in my judgment, though vigorous and masterly, wholly unconvincing. In the other, written by Mr. N. P. Vlachos (Philadelphia, 1901), the author sufficiently disposes of his own case in the following words:—‘It must be admitted that ll. 904–912 are, in their present form, unintelligible and absurd.’ Few of us will believe that Sophokles ever gave to the world anything that could justly be so described.

M. A. B

CAMBRIDGE, *September* 1901.

NOTE. — In the present (second) edition a few additional notes will be found on pp. 145, 146.

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INTRODUCTION

1. The Story of the House of Labdakos

THE catalogue of the horrors of the house of Labdakos, though not so lengthy as that of the house of Pelops, is not less gruesome. The ἀρχὴ κακῶν was the abduction of Pelops' son Chrysippos by Laios, the son of Labdakos. For this offence Pelops laid a curse upon him; and Apollo warned him by an oracle that, if ever he himself should have a son, that son would be his father's murderer. Laios nevertheless took to wife Iokastè, daughter of Menoikeus and sister of the Kreon of this play. A son was born to them, and Laios, thinking he would thus evade the oracle, took the babe and gave him to one of his shepherds with orders that he should be exposed on the slopes of Mount Kithairon and there left to die. He had first tied the infant's feet together by a thong of leather passed through each between the *tendon Achilles* and the ankle-bone; and it was from the permanent swelling which resulted from this treatment that the child was afterwards known as Οἰδίπους, or *Swollen-foot*. Now, Kithairon forms the watershed between Thebes and Corinth, and it happened that Laios' shepherd was

in the habit of meeting on the mountain a shepherd in the employ of Polybos, king of Corinth. Repenting of his promise to leave the child to perish, the Theban delivers him to his Corinthian friend, who undertakes that he shall be reared. Further good (or ill) fortune was in store for the young Oedipus ; for when he had been brought into the city Polybos and his wife Meropè saw him, and being childless, were pleased to adopt him as their own,—of course in ignorance of his parentage. When grown to manhood, Oedipus is told by some companions that he is not the son of Polybos and Meropè, and since the latter give only equivocal answers to his questions on the subject, he makes a journey to Delphi, to seek enlightenment from the oracle. The oracle refuses to disclose his origin, but warns him that he is fated to kill his father and wed his mother. Upon hearing this, Oedipus, having no assurance that the Corinthian king and queen are not his parents, determines that at least he will not return to Corinth. He takes the road to Thebes. As he walks along, he is met by a carriage in which is seated an old man, who is attended by a herald and other servants. The driver, who is walking up the hill at his horses' heads, roughly jostles Oedipus in the narrow way, and as he passes the carriage the old man strikes him with his staff. Oedipus turns on them in fury and, as he believes, kills them all. In fact, however, one of the servants escapes ; he was the man who should have exposed the infant Oedipus on Kithairon. The old man in the carriage was Laios. Oedipus now comes to Thebes. He finds that the city is being ravaged by the Sphinx, who demands a daily tribute of human lives until a

riddle which she had propounded shall be solved. Oedipus guesses the riddle, and for reward is made king of Thebes, and receives the hand of the widowed queen Iokastè in marriage. He does not discover that the old man whom he killed on the road is Laios, because the servant who had escaped had given out that his master had been attacked by brigands; so that Oedipus, who had been single-handed, had no reason to connect himself with the late king's death.¹ For some years he lived in fancied security. One day, however, a messenger arrived at Thebes, bearing news to him that Polybos, king of Corinth, is dead. During the interview Oedipus learns that he is not the son of Polybos and Meropè, but that the messenger himself received him, a new-born babe, from one of Laios' servants on the pastures of Kithairon. This servant, who is the one who escaped at the killing of Laios, is summoned, and from him Oedipus extracts the whole horrible truth.² Iokastè hangs herself and Oedipus blinds his own eyes with the pin of one of her brooches. He afterwards sinks into melancholy madness, is secluded, and dies at Thebes.³

Four children were born to Oedipus and Iokastè; two sons, Eteokles and Polyneikes, and two daughters, Antigone and Ismene. The brothers were probably twins. During their minority their maternal uncle Kreon acted as regent. Before his death Oedipus

¹ His failure to make this important and practically unavoidable discovery is obviously a weak point in the story.

² The discovery is the subject of the *Oedipus Rex*.

³ This is the version of the story adopted in the *Antigone*. In the *Oedipus at Kolonos* he wanders, attended by his two daughters, into Attica, and there at the little village of Kolonos (the birth-place of Sophoklès) disappears mysteriously in the earth.

imprecated a dreadful curse upon his sons, the immediate cause of which was probably as follows. It was an ancient belief that any vessel used by a homicide in eating or drinking became polluted ; and such vessels, after he had ceased to use them, were destroyed. Accordingly, to avoid the necessity of destroying the gold and silver vessels that usually furnished the royal table, Oedipus would appear to have been served with iron ones. One day, however, forgetting in his madness the reason for this practice, and angered at being so meanly served, he declared that his sons should one day '*divide their inheritance with iron*, taking equal shares of the land.' The curse of Pelops is thus handed down to the third generation. At the conclusion of their minority the two brothers quarrelled over the succession, and Polyneikes was driven into exile. He retired to the court of Adrastos, the powerful king of Argos, where he found the famous Tydeus, a turbulent and daring spirit, who had been expelled from his native city Kalydon for homicide. The two obtain such favour with Adrastos that he gives them his two daughters in marriage (cp. 870 n.), and allows himself to be persuaded to undertake an expedition against Thebes to effect the restoration of Polyneikes. A great army, composed partly of Adrastos' own people and partly of allies from other countries, is gathered together, and Thebes is besieged. Unable for a long time to capture the town, the besiegers at last resolve to make a crowning assault, led by seven of the princes of the host, upon all the seven gates at once. Of these leaders one is Polyneikes,¹ to whom, by the

¹ The other six, as enumerated by Aischylos, who tells the story in the *Septem contra Thebas*, are Tydeus, Kapaneus, Eteoklos, Hippomedon, Parthenopaios, and the seer Amphiaraios.

casting of lots, is assigned the gate known as the Seventh. It would have been wiser on Polyneikes' part to take no share in the assault at all, for he knew well the danger of an encounter with his brother; but doubtless he was burning with the spirit of revenge, and honour forbade him to hold back, while fate drove him on. The sure working of the curse which brooded over the unhappy house is further seen in the fatality which led Eteokles, against his will, to undertake the defence of the Seventh Gate himself. The attack was victoriously repulsed; but as he slew Polyneikes, Eteokles received his own death-blow at his brother's hands.¹ As Sophokles conceives the course of the subsequent events, the invaders remain in their camp during the rest of the day, but begin to retreat under cover of the night. As the next day dawns, they are observed and attacked by the Thebans, and the retreat becomes a rout. The invaders had left their dead upon the field, and to all of them, including Polyneikes, Kreon, who has now again assumed the reins of government, impiously refuses to permit the rites of burial.

The action of the *Antigone* begins with the dawn which saw the Argives' flight.

¹ All the leaders of the assault perished; six of them at the hands of the Theban captains respectively opposed to them, and the other, Amphiaraios, during the retreat. He had reached the border, near the Ismenos, when he was suddenly swallowed up in a chasm which opened in the earth beneath his feet.

2. Analysis of the Play

1-99. *Prologos*.—Antigone and Ismene enter from the palace. In a voice and with a manner that betray profound excitement, Antigone asks whether her sister has heard of the fresh trouble which crowns the calamities of their unhappy house. When Ismene replies that no news, good or ill, has reached her since the deaths of their two brothers and the rout of the Argive host, Antigone informs her that Kreon has forbidden the body of Polyneikes to be buried, and that the penalty for defiance of this order is public death by stoning. She then asks, not dreaming that she will be met with a refusal, if Ismene will show herself the true daughter of a noble line, and assist in performing for their brother those last offices which are his due, and which none but his sisters could now properly render. Ismene is horrified at the proposal, and endeavours to convince Antigone that such an enterprise would be one of supreme folly. For herself, she sees no choice but to bow beneath the yoke of the powers that be ; for officious meddlers only show their lack of sense. Bitterly disappointed, and stung to indignation by the other's concluding words, Antigone declares that now she would not have her sister's help if it were offered ; she will perpetrate the holy crime unaided. Ismene implores her at least to keep her purpose secret ; but Antigone answers that she cares not who knows,—naught that may happen to her can rob her of a glorious death. With these words she departs to perform her task. As she goes, Ismene is impelled to pay a generous tribute to her heroism : — ' Well, go, if thou must ; and I will say this, that, mad as is thy errand, it is that of the true friend and lover.' Ismene enters the palace.

100-161. *Parodos*.—' O beam of the sun, thou art the fairest that ever shone on Thebè, for thou hast chased

away the Argive warrior in headlong flight. Covered with the snowy pinion of his white shield, he flew over into our land like an eagle; he hovered about our seven gates athirst for blood; but ere fire or sword could work his will, he was gone, over-matched by his dragon foe. For Zeus, who hateth the boasting tongue, smote the braggart with his bolt of fire just as he sprang upon our battlements with the shout of victory on his lips; his gusty threats were silenced in that crashing fall, and other dooms his comrades found at the War-god's hands. Seven of their captains bit the dust, albeit one slew his brother as he died, and the miserable pair encountered death together. And now, since smiling Victory hath visited us, let us forget our troubles and make the night glad with dance and song, and be Bacchios, our land's god, leader of the revel!'

162-331. *First Episode*.—Kreon enters from the palace. He first bespeaks the loyalty of the Chorus, who are Theban elders; they will, he is sure, be faithful to himself as they have been to Oedipus and the sons of Oedipus. He then announces what will be the spirit of his government. He will show neither fear nor favour; a public enemy shall obtain at his hands what punishment he has deserved, and it shall be untempered by mercy. In accordance with these principles he has issued an edict forbidding the burial of the city's arch-foe, Polyneikes. Never shall it be seen that Kreon shows equal honour to the evil and the good (162-210).

This pronouncement is received by the Chorus with submission, but without enthusiasm:—'It is my lord's pleasure; the living and the dead alike are in his hand.'—'See, then, that my order is not transgressed.'—'A man does not court death.'—'And make no mistake; that will be the wage of disobedience' (211-22).

At this point enters a Guard (one of the company that had been set to watch the body), a droll and wordy fellow, who recalls Shakspeare's Launce in the *Two*

Gentlemen. After much preamble and many hesitations he at last blurts out his unwelcome news:—‘The corpse, —some one has just buried it, and gone off and left no trace.’ He gives details of what he and his comrades had observed, and states how they had accused one another till they nearly came to blows. At last one of them had suddenly quieted the tumult by reminding his fellows that the king must be informed. Then they had cast lots to see who should bear the message; he, unhappy wretch, had ‘drawn the prize,’ and so here he is, as unwilling as he is unwelcome (223–77).

The Chorus, who cannot believe that any Theban would be guilty of such folly, timidly suggest that maybe the hand of Heaven is in the matter. Kreon turns on them in fury, and scornfully asks whether it was likely that the gods would interfere on behalf of one who had sworn to burn their temples to the ground. No, it is the work of men who from the first had chafed beneath his yoke (he had been regent during the minority of the two brothers); they have bribed his men to disobey him. Then he turns to the Guard and swears that if the offender is not brought before him, mere death shall be too good for them. The Guard protests that he at least is innocent, and departs declaring that, whether the culprit is found or not, the king shall not see his face again. Kreon enters the palace (278–331).

332–75. *First Stasimon.*—The Chorus, amazed by the boldness of the deed, sing of the inventiveness of man, his skill and daring, and the ends to which his wondrous powers may bring him. ‘Wonders are many, but what wonder can compare to man? He has courage and skill to cross the stormy sea; he has learned to plough the soil; he snares birds and beasts, and the denizens of the deep; he tames the wild animals, the horse and the mountain bull. And speech and thought and the dispositions of civic life he hath taught himself, and how to make him protection against the frost and the rain.

Against Death alone he hath no resource. Marvellous is the cunning wit that brings him now to evil, now to good. When he obeys the law he prospers, but ruin attends the evil-doer, who never shall be friend of mine.'

At the conclusion of the ode the Guard brings in Antigone, whom the Chorus recognise with stupefaction. At the same moment Kreon comes out of the palace (376-84).

384-581. *Second Episode*.—The Guard, who is in a state of considerable excitement, moralises briefly on the folly of swearing one will never do this or that (for he had sworn that Kreon should never see his face again), and then declares that his prisoner was seen performing funeral rites upon the body. There was no casting of lots this time; the good fortune of bringing her to the king was clearly his by right. In answer to Kreon's questions, he tells his story. 'We swept away the dust that had been sprinkled on the body, and then sat down to watch at the foot of the hills that skirt the plain. After a time, when the sun was getting hot, a dust-storm swept over us, darkening all the sky. We shut our eyes, and waited. When at length the sky was once more clear we see this maid beside the corpse. At the sight of the body bared of the earth that had been thrown on it before, she gave one bitter cry like a bird that has lost its young, and cursed those who had undone her work. Then she flung more dust on the dead, and poured drink-offerings from a ewer. We rushed forward and seized her, and she offered no denial' (384-440).

Kreon then asks Antigone whether she admits or denies the charge; she replies that she did the deed, and will not deny it. Had she knowledge of the edict? She had, since it was public. 'And you had the effrontery to break my law?' asks Kreon. 'Yes,' Antigone replies, 'for I deemed not that the ordinance of a mere man could override the fixed laws of heaven, whose age is not of yesterday, but from all time. No man's frown

could compel me to the guilt of *their* transgression. As for death, I must die some day, and for one so wretched the hastening of that day is but a gain. No, the thought of death stirs no grief in me ; but to have left my own brother's body unfuneralled, that would have been a grief indeed. And if you judge me to be a fool, maybe the fool is he that judges' (441-70).

The Chorus remark that the daughter shows all the stubborn spirit of her father, and Kreon rejoins that stubborn spirits must be broken ; though she were nearer to him in blood than all his house, she shall not escape—nor her sister either—a most awful doom. With that he bids his servants summon Ismene, whom he had seen in the house (he declares) raving like one mad,—a sure sign of her complicity in the crime. Upon this, Antigone asks Kreon whether he wishes to do worse to her than slay her ; and when he replies that her life will satisfy him, she asks why he delays to take it. Her motive in thus demanding a speedy death seems to be (in part, at least) a desire to be spared a painful meeting with Ismene, whom she regards no longer as a sister, but as a traitress to her brother and her house. After further talk between Kreon and Antigone, in which the latter declares that her deed was a noble one and that every soul in Thebes would applaud her if they did but dare, while the king seeks to justify his edict, Ismene is led out from the palace (471-530).

The scene between the two sisters which follows is deeply affecting. Kreon demands of Ismene, whom he addresses as a viper lurking in his house, whether she will confess to a share in the crime, or disown all knowledge of it ; and she answers that she is indeed an accomplice, if her sister will allow her claim. This touching endeavour to perpetrate an heroic fraud is rejected by Antigone with cold scorn :—‘Share me no deaths, thou ; nor lay a claim where thou didst lend no hand. My death will be enough.’ This attitude of

aloofness Antigone maintains to the end ; her unyielding nature cannot forgive, and Ismene is now dead to her. The dialogue proceeds as follows :—

Is. And how can I care for life when thou art gone ?

An. Ask Kreon, since for him is all thy concern.

Is. Why vex me thus, when it can serve thee naught ?

An. Yea, indeed, in mocking *thee* I find but pain.

Is. What service, then,—now, at least,—can I still do thee ?

An. Save thyself ; I grudge thee not thy escape.

Is. Oh, 't is piteous ! Must I indeed be denied thy doom ?

An. Life was thy choice, as death was mine.

Is. But not without good reasons pleaded by me for my choosing.

An. In the eyes of these here thy choice was wisdom, as was mine in the eyes of the world below.

Is. See, then, my guilt is as great as thine.

An. And justice is done : thou livest, while my life hath from the first been claimed by death, that I might serve the dead.

At this point Kreon observes that they are a pair of simpletons. After rejecting an appeal from Ismene to spare his own son's affianced bride, he orders both sisters to be led into the palace and kept in ward. He himself remains on the stage (531–81).

582–625. *Second Stasimon*.—The situation turns the thoughts of the Chorus to the strange power of destiny, especially as exemplified in the history of Antigone's house. 'Blest are they whose life has not tasted trouble. When a curse has fallen on a house, it passes on from generation to generation ; it sweeps forward like a sea in storm upon a rocky coast. Even so the posterity of Labdakos have been stricken, one after the other, by the curse that is on their house, and there is no deliverance. For now the last root of the house is cut down—by a handful of blood-flecked dust offered to the powers below,

by folly of speech and infatuation of heart. Ah, Zeus, thy power is invincible ! It is an ever-abiding law that greatness brings its curse. For roving hope deceives, and destruction smites the man unawares. Yea, wise was he who said that the hour comes when evil seems to be good to him whose mind the god is enticing to his ruin.' At the conclusion of the ode Haimon enters (582-630).

631-780. *Third Episode*.—Kreon demands of Haimon whether he is still prepared, as heretofore, to submit to his father's judgment, act how he may. To this Haimon replies that he can have no better guide. Kreon commends his words, and urges him not to be beguiled from this wise course by affection for a bride so false and disloyal as Antigone. The girl must die. Justice, with the good ruler, should begin at home, and disobedience is the worst of cankers in house or state. Haimon's answer is a masterpiece of deference and discretion. Reason is a gift divine, and even he himself might chance to speak a word of wisdom. In his care for his father he takes note of all the townsfolk say in criticism of their sovereign's acts, and hears much that no man would dare utter to the king's face. With regard to Antigone there is but one voice :—' No woman ever deserved death less ; her deed was glorious, and she deserves the highest honour.' He goes on to say that nothing is more precious to him than his father's welfare ; let him, then, repair what may be a fatal error, for the wisest have somewhat yet to learn. Kreon receives this respectful admonition with indignation ; he is not to be schooled by a stripling, and will be master in his own realm. Further discussion so infuriates him that he bids his guards bring forth Antigone and slay her before her lover's face. At this Haimon rushes from the scene, declaring that his father shall never set eyes on him again. In answer to questions from the Chorus, Kreon states that, since Ismene did not touch the body, she shall be spared ; Antigone he will immure alive.

781–800. *Third Stasimon.*—The preceding scene prompts the Chorus to sing of the irresistible power of Love. ‘O Love, unconquered in the fight, neither gods nor men can escape thy sway; and he that harbours thee is mad. Thou warpest the judgment of the just; ’tis thou hast stirred this strife ’twixt son and father; but the love-light in the bride’s eyes wins the day, for even over the great laws thou art lord, and Aphrodite mocks at them, invincible.’

Antigone is now brought out from the palace, to be led away to the tomb in which she is to be immured.

806–943. *Fourth Episode.*

An. ‘Look upon me, citizens of my fatherland, as I pass to my tomb alive. Unsung in marriage-hymn or bride-song, I go to be the bride of Death.’

Cho. Crowned with glory thou goest thither. Sickness hath not smitten thee, nor the sword; but as none before, alive and mistress of thyself wilt thou go down to the underworld.

An. I have heard how in the days of old the Phrygian Niobe perished; how the growth of stone imprisoned her, and the rain and snow fall ever on her weeping form. Most like to hers is the fate that lays me to my rest.

Cho. Yet she was a goddess, and surely there is glory in sharing an immortal’s doom.

An. Oh, must ye mock me to my face, nor wait till I am gone? Ah, my city and my city’s sons! Ah, fount of Dirke and holy demesne of Thebes, ye at least will bear witness to the cruelty of my doom, who have no home with living or with dead!

Cho. With utmost daring, my child, thou hast assailed high-seated Justice, and dashed thy foot against her throne. Yet maybe thou payest for the deeds of generations past.

An. Ah, thou hast touched my bitterest thought,—the piteous doom of my father and all our house. Oh,

the horrors of the union from which I sprang! And 't was thy ill-starred marriage, my brother, that has wrought my ruin.

Cho. The reverent deed, 't is true, shows reverence in its measure; but authority cannot brook defiance. A self-willed temper hath been thy undoing.

An. Unwept, unfriended, and unwed I go on the path that now calls my feet. I bid farewell to the light of day, and no friend weeps my doom (806-82).

Kreon interrupts this κομμός with an order to the guards to lead their prisoner away; but Antigone pauses to utter what will be practically her last words. Her beautiful and pathetic speech has been disfigured by an absurd and fantastic interpolation (904-20: see commentary), the insertion of which has almost certainly caused the loss of some of the original lines. The gist of the speech is as follows:—'O tomb and bridal chamber, through which I shall pass to my dear ones already dead! But my coming will be welcome to my father and to thee, my mother, and to thee too, Eteokles my brother; for when ye died my hands prepared you for the grave. And now, Polyneikes, 't is for my care of thee, that I win this recompense. [Here comes the interpolation.] And for transgressing what law of heaven? [Here probably came the lost lines.] Why should I look to the gods any more, when this is piety's reward! Yet though this be indeed their pleasure, I will die ere I confess that I have sinned. But if those here (Kreon) are the guilty ones, may they find a doom—no worse than mine!' Kreon again bids the guards do their duty, and Antigone is now led away. Her final words are a last appeal to her city and the Theban nobles who form the Chorus to note what she suffers for the pious performance of a sacred duty (883-943).

944-87. *Fourth Stasimon.*—'Even so Danae was prisoned in a house of bronze; yet she became the bride of Zeus. But there is no escape from the dread power of

fate. And the Thracian king Lykourgos was prisoned in a cave in the rock for insult to Dionysos and his revellers, and so was taught to know the god whom he had reviled. And in Salmydessos, by Bosporos' shore, Kleopatra was immured, whose two sons Eidothea cruelly blinded with her shuttle's point. Yet she was the North Wind's daughter and sprung of Erechtheus' line; but even upon her the hand of the Fates was heavy.'

988-1114. *Fifth Episode*.—The blind seer Teiresias enters with disquieting news for Kreon. On his seat of augury he had been seeking omens from the birds, as was his wont; but instead of clear notes he had heard wild whirrings of wings and unintelligible screams;—the birds were rending one another with their talons. In an attempt at divination by fire he fared no better; the offerings would not burn. And it is the king's own act, he declares, that has brought upon the city this manifest anger of the gods; he has outraged them by his refusal to allow Polyneikes funeral rites. He bids the king recall his edict. Kreon affects to disbelieve the old man's story. Teiresias has been bribed to come on this errand, and it is all part of the plot of that cabal which has so long been disloyal to the throne. A heated discussion follows, and at last the seer launches a sure arrow at Kreon's heart:—for his double sin, his outrage on Polyneikes' corpse and his slaying of Antigone, he shall atone with the life of his own son. Teiresias then departs (988-1090).

The Chorus reason with Kreon, reminding him that the prophet has never been known to speak a false word. Kreon, whose heart is already torn with misgivings, resolves with swift decision to repair his fault. Followed by his attendants, he rushes from the scene to give burial to Polyneikes and release Antigone from her tomb (1091-1114).

1115-54. *Hyporchema*.—Gladdened by the king's repentance, the Chorus give utterance to their feelings

in a joyous hymn to Dionysos, their city's tutelar god. Its bright and lively strains serve to heighten the horror of the sequel.

1155-1352. *Exodos*.—A Messenger enters,—one of the servants who had attended Kreon on his errand.

In an ominous preamble he hints at an awful disaster fallen on the king. When the Chorus ask his meaning, he replies, 'the hand of Death'; and then, in answer to further questioning, declares that Haimon has killed himself. At this moment the queen, Eurydike, comes out of the palace. She had, from within, overheard the conversation as far as the word 'Death,' and then had fainted in her handmaids' arms. She now comes forth, she says, prepared to hear the whole truth. In obedience to her command the Messenger tells his tale. The king's train first visited the place where Polyneikes lay. They gathered the scattered fragments of the body and burned them on a pyre, and heaped over the ashes a mound of stones. They then proceeded to the tomb in which Antigone had been immured. As they were drawing near, a man who had gone on ahead runs back and tells the king that he hears the voice of some one wailing from the tomb. And Kreon too, as he went forward, heard it and bade his servants hasten on, for he feared it was the voice of his son. When they came to the tomb, they climbed through a gap that had been made in the heap of stones that blocked the entrance, and rushing along the passage, entered the vault beyond. There they found the maiden hanging from her own veil dead, and Haimon holding her in his arms. The king, when he saw his son, uttered a loud cry and begged him to come forth. But the boy flashed on him a look of loathing, and without a word of answer drew, and ran at his father with his naked sword. Missing his aim, for the king fled, he turned his anger on himself, and plunged the weapon into his own breast. Then, still conscious, he clasped the maiden in a limp embrace, and gasped forth

his life-blood on her cheek. And there, his corpse embracing hers, he lay, united to his bride at least in death (1155-1243).

As the man concludes, the queen turns and enters the palace without a word. This ominous silence alarms the Chorus and the Messenger alike, and the latter follows the queen within (1244-56).

Kreon now enters, escorted by attendants bearing the bodies of the two lovers upon biers, which they set down on the stage. He is utterly broken, and gives vent to his anguish in loud outcries upon his wickedness and folly. A Messenger, coming out of the palace, now bids him prepare for yet another calamity; his wife has this moment slain herself.

While Kreon, seized with a fresh paroxysm of grief, is bewailing this final blow, the *ἐκκύκλημα*, with Eurydike's body upon it, is wheeled forward from the opened doors of the palace. The sight awakens Kreon's grief anew; and the play draws to its end with further self-reproachings and laments from the afflicted king, whom the Chorus make no attempt to comfort. He confesses that the blood of both wife and son is on his head, and prays those about him to pierce his heart with a sword; he has no wish to see the morrow's light. His last words are a summary of himself, his actions, and his doom:—'I pray you, take me away,—a man rash and profane. I have been thy murderer, my son, howsoe'er unwitting; and thine too, my wife, sorry wretch that I am! To which to look, I know not, nor where to find support; for all here is cross, and for what is to come, a fate ill to harbour hath leapt upon my head.' He is now led into the palace, and with a few concluding words the Chorus point the moral of the play. 'By far is wisdom happiness' chief part, and in what concerns the gods irreverence must find no place. Proud men's great words pay the penalty of great blows, and old age, if youth will not, learns wisdom's lesson' (1257-1352).

3. The Moral of the Play

The problem which Sophokles has raised in the *Antigone* is this,—what is one's duty when the human law and the divine conflict? Notwithstanding the comment which the poet has himself appended to his drama (vv. 1347–52, translated above), doubt has been felt as what the moral of the play was intended to be. Was Kreon alone and wholly in the wrong, or does a stain of moral guiltiness rest upon Antigone also? There are those who think that there was wrong on both sides, and that she is meant to be condemned as well as he. The words *πολλῷ τὸ φρονεῖν εὐδαιμονίας | πρῶτον ὑπάρχει* have been taken to include a reference to Antigone as well as to Kreon; as though she failed in 'wisdom' by her absolute refusal to attach any sanctity to an edict which was, after all, the enactment of her lawful ruler. This is surely a most perverse reading of the text. The words that immediately follow, *χρὴ δὲ τὰ γ' εἰς θεοὺς | μὴδὲν ἄσεπτεῖν*, seem clearly to show that the opening sentence, no less than the concluding one (*μεγάλοι δὲ λόγοι κτλ.*), refers to Kreon only; the unwisdom glanced at is his alone. But setting aside the poet's comment, and granting for argument's sake that it is ambiguous, by what ethical standard recognised either by the Greeks or ourselves is Antigone's action to be condemned? (With its 'foolishness,' regarded from Ismene's point of view, we are, of course, not concerned.) When she resolved to bury Polyneikes she was moved primarily, no doubt, by personal affection for her brother and a jealous regard for the honour of her house. Her dominating motive was not the religious one,

though this is pleaded later with so much insistence; we must not imagine her inspired by a spirit of devotion to her gods similar to that which led the early Christian martyrs to suffer death rather than deny their Redeemer. At the same time, the service which she rendered to Polyneikes was one demanded by her religion. It was a sacred duty, acknowledged to be of universal obligation, and one for whose performance the two sisters were responsible not only to the dead but also to the gods, both Infernal and Olympian. If it were neglected, the dead would suffer, and the gods would punish. This fact fortified her in her determination, and made her position (as she justly maintains) strictly unassailable in spite of Kreon's prohibition. No man could have the right to forbid the performance of such an office, and if Kreon presumed to do so, the responsibility for the conflict between the divine law and the human was solely his. Antigone might doubtless, like Ismene, have pleaded *force majeure* as an excuse for the neglect of her duty, but she nobly chose to perform it. Where, then, was her sin? It was surely within her competence, from a moral point of view, to obey the gods rather than man, since she could not obey both. Kreon might, if he had thought fit (and his own religious offence would have been less), have bidden her strike a dagger into her brother's heart, as the Greeks struck their weapons into Hektor's body. In that case, those who condemn Antigone now could only have acquitted her, if she had been guilty of that atrocious and unnatural act.

Some bid us infer Antigone's guilt from the fact that she is allowed to die. It might be sufficient

to answer that Sophokles dramatized the story as it came to him, and rightly forbore to spoil it by the removal of an essential feature. But the inference itself would be wholly false. Death in a noble cause is no presumption of moral guilt. On the contrary, it is in countless cases, as in Antigone's, a necessary condition of the performance of a righteous and heroic deed, and it can afford no criterion as to the moral value of the deed itself. If heroic men and women were always rescued from the dangers incidental to their enterprises, heroism would cease to exist both in fiction and in real life.

It has been gravely said that, before taking the law into her own hands, Antigone ought to have argued the matter out with Kreon. This suggestion should have been carried further. It should have been added that, in the event of her failing to convince that eminently reasonable monarch, she ought to have invited a concert of the Hellenic powers to insist upon arbitration.

4. The Prophecy of Teiresias and the Catastrophe of the Play

The *Antigone*, masterpiece though it is, exhibits one obvious and remarkable blemish, which would have gone far to mar it, had it been a modern composition. Teiresias in his first speech urges Kreon to relent, implying that the threatened anger of the gods will be thus averted. Upon Kreon's rejection of this appeal, the prophet, in his second speech, foretells that the king will be punished by his son's death. When Teiresias has departed Kreon immediately repents, and we are led to suppose that he

will now save Haimon's life, if he is still in time to save Antigone's. He has, of course, also to bury Polyneikes; but the other is the matter which presses, and every moment is of importance. Instead, however, of proceeding at once to Antigone's release, he spends (as we learn from the Messenger's speech) a considerable time in burning and burying the body of Polyneikes, and arrives at Antigone's tomb only to find that she is already dead. Since the transposition of these two acts would have been easy, why did the poet place them in the present unnatural order? To this question Prof. Jebb gives a highly probable answer. After remarking upon, 'first, the great importance of the rhetorical element [in the old Greek drama], more particularly as represented by the speeches of messengers'; and 'secondly, the occasional neglect of clearness, and even of consistency, in regard to matters which either precede the action of the drama (τὰ ἔξω τῆς τραγωδίας), or, though belonging to the drama itself, occur off the stage,'—he proceeds as follows. 'The speech of the first Messenger in the *Antigone* (1192–1243) relates the catastrophe with which the tragedy culminates. Its effect was therefore of the highest importance. Now, if this speech had first related the terrible scene in Antigone's tomb, and had then passed on to the quiet obsequies of Polyneikes, its rhetorical impressiveness would have been destroyed. It was indispensable that the latter part of the recital should correspond with the climax of tragic interest. This, I believe was the motive present to the poet's mind when, after indicating in the dialogue that the release was to precede the burial, he reversed that order in composing the Messenger's speech. He

knew that his Athenian audience would be keenly susceptible to the oratorical quality of the speech, while they would be either inattentive, or very indulgent, to the defect in point of dramatic consistency. The result is a real blemish, though not a serious one: indeed, it may be said to compensate the modern reader for its existence by exemplifying some tendencies of the art which admitted it.'

5. The Date of the Play

One of the Greek arguments usually prefixed to the *Antigone* records a tradition that Sophokles 'was appointed to the στρατηγία which he held in Samos in consequence of the distinction he had gained by the production of the *Antigone*.' In 440 B.C. the Athenians sent two expeditions against Samos, and a list of the ten generals who were present there on the second occasion has been preserved in a fragment of Androtion; it includes 'Sophokles of Kolonos, the poet.' The election of these στρατηγοί would have taken place in May 441 B.C. Now, if Sophokles' appointment was in any way influenced by the merits of his drama, the *Antigone* must have been produced no long time before that date; the impression made by it must have been still fresh in people's minds. It may, therefore, be concluded that the *Antigone* was brought out at the Great Dionysia in March 441, or, at the earliest, at the same festival in the preceding year. Considering how evanescent is popular favour, the former date seems the more probable. Whether admiration for the *Antigone* did or did not contribute to the poet's election (and there is no reason to doubt that it may have done so), the

conclusion drawn as to the date of the play is not affected; the story would not have gained currency if it had not seemed plausible by reason of the election's having followed closely on the first appearance of the play.

6. Structure of the Play

1. πρόλογος, vv. 1–99.
2. πάροδος, 100–61.
3. ἐπεισόδιον πρῶτον, 162–331.
4. στάσιμον πρῶτον, 332–75. Anapaests, 376–83.
5. ἐπεισόδιον δεύτερον, 384–581.
6. στάσιμον δεύτερον, 582–625. Anapaests, 626–30.
7. ἐπεισόδιον τρίτον, 631–780.
8. στάσιμον τρίτον, 781–800. Anapaests, 801–05.
9. ἐπεισόδιον τέταρτον, 806–43 (with κομμός, 806–82).
10. στάσιμον τέταρτον, 944–87.
11. ἐπεισόδιον πέμπτον, 988–1114.
12. ὑπόρχημα (instead of 5th stasimon), 1115–54.
13. ἔξοδος, 1155–1352 (with κομμός, 1261–1347).

These parts of a tragedy are defined by Aristotle as follows:—

πρόλογος: μέρος ὅλον τραγωδίας τὸ πρὸ χοροῦ παρόδου, all that precedes the entrance of the Chorus.

πάροδος: ἡ πρώτη λέξις ὅλου χοροῦ, the first utterance of the whole Chorus (their ‘entrance-song’).

ἐπεισόδιον: μέρος ὅλον τραγωδίας τὸ μεταξὺ ὅλων χορικῶν μελῶν, all that stands between complete choric songs.

στάσιμον: μέλος χοροῦ, τὸ ἄνευ ἀναπαίστου καὶ τροχαίου, a song of the Chorus employing neither

anapaestic nor trochaic measures. (The name is in contrast to *πάροδος*, the *στάσιμον* being sung by the Chorus when they have taken their station in the *ὀρχήστρα*.)

κοιμός: *θρήνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς*, a dirge in which the Chorus in the orchestra and the actors on the stage both bear their part (contributing alternate portions).

ἔξοδος: *μέρος ὅλον τραγῳδίας μεθ' ὃ οὐκ ἔστι χοροῦ μέλος*, all that follows the last stasimon.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΑΝΤΙΓΟΝΗ

ΙΣΜΗΝΗ

ΧΟΡΟΣ ΘΗΒΑΙΩΝ ΓΕΡΟΝΤΩΝ

ΚΡΕΩΝ

ΦΤΛΑΞ

ΑΙΜΩΝ

ΤΕΙΡΕΣΙΑΣ

ΑΓΓΕΛΟΣ

ΕΥΡΥΔΙΚΗ

ΕΞΑΓΓΕΛΟΣ

The parts were probably cast as follows :—

1. PROTAGONIST. Antigone, Teiresias, Eurydike.
2. DEUTERAGONIST. Ismene, Watcher, Haimon, Messenger, Second Messenger.
3. TRITAGONIST. Kreon. (This is known from Dem. *F.L.* § 247.)

ΣΟΦΟΚΛΕΟΥΣ ΑΝΤΙΓΟΝΗ

[Scene: before the royal palace on the Kadmeia. Time: early morning. Enter together from the palace ANTIGONE and ISMENE. Each wears a πέπλος ποδήρης, and over it a ἱμάτιον: their robes are black. The πέπλοι are confined at the waist by richly ornamented girdles. Both sisters wear diadems of gold, rings, and other jewelry. ANTIGONE speaks under the influence of great excitement.]

AN. ὦ κοινὸν αὐτάδελφον Ἰσμήνης κάρα,
 ἄρ' οἶσθ' ὅ τι Ζεὺς τῶν ἀπ' Οἰδίπου κακῶν—
 ὅποιον οὐχὶ νῶν ἔτι ζώσαιν τελεῖ;
 οὐδὲν γὰρ οὔτ' ἀλγεινὸν οὔτ' ἄτης ἄτερ
 οὔτ' αἰσχροῦν οὔτ' ἄτιμον ἔσθ', ὅποιον οὐ 5
 τῶν σῶν τε καμῶν οὐκ ὅπωπ' ἐγὼ κακῶν.
 καὶ νῦν τί τοῦτ' αὖ φασὶ πανδήμῳ πόλει
 κήρυγμα θεῖναι τὸν στρατηγὸν ἀρτίως;
 ἔχεις τι κείσῃκουσας; ἢ σε λανθάνει
 πρὸς τοὺς φίλους στείχοντα τῶν ἐχθρῶν
 κακά;

10

IC. ἐμοὶ μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων
 οὔθ' ἡδὺς οὔτ' ἀλγεινὸς ἵκετ', ἐξ ὅτου
 δυοῖν ἀδελφοῖν ἐστερήθημεν δύο,

Ξ

B

μῖᾱ θανόντοιν ἡμέρα διπλῇ χερί·
 ἐπεὶ δὲ φρουδός ἐστιν Ἀργείων στρατὸς 15
 ἐν νυκτὶ τῇ νῦν, οὐδὲν οἶδ' ὑπέρτερον,
 οὔτ' εὐτυχούσα μᾶλλον οὔτ' ἀτωμένη.

AN. ἤδη καλῶς, καὶ σ' ἐκτὸς αὐλείων πυλῶν
 τοῦδ' οὔνεκ' ἐξέπεμπον, ὥς μόνη κλύοις.

IC. τί δ' ἔστι; δημοῖς γάρ τι καλχαίνουσ' ἔπος.

AN. οὐ γὰρ τάφου νῶν τὼ κασιγνήτῳ Κρέων 21
 τὸν μὲν προτίσας, τὸν δ' ἀτιμάσας ἔχει;
 Ἑτεοκλέα μὲν, ὥς λέγουσι, σὺν δίκῃς
 *χρήσει δικαίᾳ καὶ νόμου κατὰ χθονὸς
 ἔκρυψε τοῖς ἔνερθεν ἔντιμον νεκροῖς. 25

τὸν δ' ἀθλίως θανόντα Πολυνείκους νέκυν
 ἀστοῖσί φασιν ἐκκεκηρῦχθαι τὸ μὴ
 τάφῳ καλύψαι μηδὲ κωκῦσαί τινα,
 ἔαν δ' ἄκλαυτον, ἄταφον, οἶωνοῖς γλυκὺν
 θησαυρὸν εἰσορῶσι πρὸς χάριν βορᾶς. 30
 τοιαῦτά φασι τὸν ἀγαθὸν Κρέοντα σοὶ
 κᾶμοί, λέγω γὰρ κᾶμέ, κηρύξαντ' ἔχειν,
 καὶ δεῦρο νεῖσθαι ταῦτα τοῖσι μὴ εἰδόσιν
 σαφῇ προκηρύζοντα καὶ τὸ πρᾶγμ' ἄγειν
 οὐχ ὥς παρ' οὐδέν, ἀλλ' ὅς ἂν τούτων τι
 δρᾷ, 35

φόνον προκεῖσθαι δημόλευστον ἐν πόλει.
 οὕτως ἔχει σοι ταῦτα, καὶ δείξεις τάχα
 εἴτ' εὐγενὴς πέφυκας εἴτ' ἐσθλῶν κακῇ.

IC. τί δ', ὦ ταλαῖφρον, εἰ τάδ' ἐν τούτοις, ἐγὼ
 λύουσ' ἂν ἢ ἴφάπτουσα προσθείμην πλέον; 40

AN. εἰς ξυμπονήσεις καὶ ξυνεργάσει σκόπει.

IC. ποῖόν τι κινδύνευμα; ποῦ γνώμης ποτ' εἶ;

- AN. εἰ τὸν νεκρὸν ξὺν τῇδε κουφιεῖς χερί.
- IC. ἦ γὰρ νοεῖς θάπτειν σφ', ἀπόρρητον πόλει ;
- AN. τὸν γοῦν ἐμόν, καὶ τὸν σόν, ἣν σὺ μὴ θέλῃς, 45
ἀδελφόν· οὐ γὰρ δὴ προδοῦς' ἀλώσομαι.
- IC. ὦ σχετλία, Κρέοντος ἀντειρηκότος ;
- AN. ἀλλ' οὐδὲν αὐτῷ τῶν ἐμῶν μ' εἶργειν μέτα.
- IC. οἷμοι· φρόνησον, ὦ κασιγνήτη, πατήρ
ὥς νῦν ἀπεχθὴς δυσκλεῆς τ' ἀπώλετο, 50
πρὸς αὐτοφώρων ἀμπλακημάτων διπλᾶς
ὄψεις ἀράξας αὐτὸς αὐτουργῷ χερί·
ἔπειτα μήτηρ καὶ γυνή, διπλοῦν ἔπος,
πλεκταῖσιν ἀρτάναισι λωβᾶται βίον·
τρίτον δ' ἀδελφὸν δύο μίαν καθ' ἡμέραν 55
αὐτοκτονοῦντε, τὸ ταλαιπώρῳ, μόρον
κοινὸν κατειργάσαντ' ἐπαλλήλοιν χεροῖν.
νῦν δ' αὖ μόνῃ δὴ νῶν λελειμμένα σκόπει
ὅσῳ κάκιστ' ὀλούμεθ', εἰ νόμου βία
ψῆφον τυράννων ἢ κράτη παρέξιμεν. ✓ 60
ἀλλ' ἐννοεῖν χρὴ τοῦτο μέν, γυναιῖχ' ὅτι
ἔφυμεν ὥς πρὸς ἄνδρας οὐ μαχουμένα·
ἔπειτα δ' οὐνεκ' ἀρχόμεσθ' ἐκ κρεισσόνων,
καὶ ταῦτ' ἀκούειν καῖτι τῶνδ' ἀλγίονα.
ἐγὼ μὲν οὖν αἰτοῦσα τοὺς ὑπὸ χθονὸς 65
ξύγγνοιαν ἴσχειν, ὥς βιάζομαι τάδε,
τοῖς ἐν τέλει βεβῶσι πείσομαι· τὸ γὰρ
περισσὰ πράσσειν οὐκ ἔχει νοῦν οὐδένα.
- AN. οὐτ' ἂν κελεύσαιμ', οὐτ' ἂν, εἰ θέλοις ἔτι
πράσσειν, ἐμοῦ γ' ἂν ἡδέως δρώῃς μέτα. 70
ἀλλ' ἴσθ' ὅποια σοι δοκεῖ· κεῖνον δ' ἐγὼ
θάψω. καλὸν μοι τοῦτο ποιούσῃ θανεῖν·

φίλη μετ' αὐτοῦ κείσομαι, φίλου μέτα,
 ὅσια πανουργήσας· ἐπεὶ πλείων χρόνος
 ὃν δεῖ μ' ἀρέσκειν τοῖς κάτω τῶν ἐνθάδε, 75
 ἐκεῖ γὰρ αἰὲς κείσομαι· σοὶ δ' εἰ δοκεῖ,
 τὰ τῶν θεῶν ἐντιμ' ἀτιμάσας ἔχε.

IC. ἐγὼ μὲν οὐκ ἄτιμα ποιούμαι, τὸ δὲ
 βία πολιτῶν δρᾶν ἔφυν ἀμήχανος.

AN. σὺ μὲν τάδ' ἂν προὔχοι· ἐγὼ δὲ δὴ τάφον 80
 χώσους' ἀδελφῷ φιλτάτῳ πορεύσομαι.

IC. οἴμοι ταλαίνης, ὥς ὑπερδέδοικά σου.

AN. μή 'μοῦ προτάρβει· τὸν σὸν ἐξόρθου πότμον.

IC. ἀλλ' οὖν προμηνύσης γε τοῦτο μηδενὶ
 τοῦργον, κρυφῇ δὲ κεύθε, σὺν δ' αὐτῶς ἐγώ.

AN. οἴμοι, καταύδα· πολλὸν ἐχθίων ἔσει 86
 σιγῶσ', εἰ μὴ πᾶσι κηρύξης τάδε.

IC. θερμὴν ἐπὶ ψυχροῖσι καρδίαν ἔχεις.

AN. ἀλλ' οἶδ' ἀρέσκουσ' οἷς μάλισθ' ἀδεῖν με
 χρή.

IC. εἰ καὶ δυνήσει γ'· ἀλλ' ἀμηχάνων ἐρᾶς. 90

AN. οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι.

IC. ἀρχὴν δὲ θηρᾶν οὐ πρέπει τὰμήχανα.

AN. εἰ ταῦτα λέξεις, ἐχθαρεῖ μὲν ἐξ ἐμοῦ,
 ἐχθρὰ δὲ τῷ θανόντι προσκείσει δίκη.
 ἀλλ' ἔα με καὶ τὴν ἐξ ἐμοῦ δυσβουλίαν 95
 παθεῖν τὸ δεινὸν τοῦτο· πείσομαι γὰρ οὐ
 τοσοῦτον οὐδὲν ὥστε μὴ οὐ καλῶς θανεῖν.

IC. ἀλλ' εἰ δοκεῖ σοι, στείχε· τοῦτο δ' ἴσθ', ὅτι
 ἄνους μὲν ἔρχει, τοῖς φίλοις δ' ὀρθῶς φίλη.

[Exit ANTIGONE to the spectators' left. (Exits and entrances on the spectators' left denote departures for and arrivals from

a distance.) ISMENE enters the palace. The CHORUS, consisting of Theban elders, enter the ὀρχήστρα and sing the Parodos.]

στρ. α'

ΧΟ. ἄκτις ἀελίου, τὸ κάλλιστον ἑπταπύλῳ
φανέν 100

Θήβα τῶν προτέρων φάος,
ἐφάνθης ποτ', ὦ χρυσέας
ἀμέρας βλέφαρον, Διρκαίων ὑπὲρ ρέεθρων
μολοῦσα, 105
τὸν λεύκασπιν Ἀργόθεν *ἐκβάντα φῶτα
πανσαγία
φυγάδα πρόδρομον ὀξυτέρῳ κινήσασα χαλινῶ·

κύστ. α'

*ὃς ἐφ' ἡμετέρα γᾶ *Πολυνείκους 110
ἀρθεὶς νεικέων ἐξ ἀμφιλόγων,
ὀξέα κλάζων
αἰετὸς εἰς γᾶν ὥς ὑπερέπτα,
λευκῆς χιόνος πτέρυγι στεγανός,
πολλῶν μεθ' ὅπλων 115
ξύν θ' ἵπποκόμοις κορύθεσσι.

ἀντ. α'

στάς δ' ὑπὲρ μελάθρων, *φονώσασιν ἀμφι-
χανὼν κύκλῳ
λόγχαις ἐπτάπυλον στόμα,
ἔβα, πρίν ποθ' ἀμετέρων 120
αἱμάτων γένυσιν πλησθῆναί τε καὶ στεφά-
νωμα πύργων

πευκάενθ' Ἡφαιστον ἐλεῖν. τοῖος ἀμφὶ νῶτ'
 ἐτάθη
 πάταγος Ἄρεος, ἀντιπάλῳ δυσχείρωμα δρᾶ-
 κοντος. 126

κύστ. Β'

Ζεὺς γὰρ μεγάλης γλώσσης κύμπους
 ὑπερεχθαίρει, καὶ σφας ἐσιδὼν
 πολλῷ ῥεύματι προσνισσομένους,
 χρυσοῦ καναχῆς *ὑπεροπλίαις, 130
 παλτῷ ῥιπτεῖ πυρὶ βαλβίδων
 ἐπ' ἄκρων ἤδη
 νίκην ὀρμῶντ' ἀλαλάξαι.

στρ. Β'

ἀντιτύπα δ' ἐπὶ γᾶ πέσε τανταλωθεὶς
 πυρφόρος, ὃς τότε μαινομένα ξυν ὀρμᾷ 135
 βακχεύων ἐπέπνει
 ῥιπαῖς ἐχθίστων ἀνέμων.
 εἶχε δ' ἄλλα τὰ μέν,
 ἄλλα δ' ἐπ' ἄλλοις ἐπενωμα στυφελίζων
 μέγας Ἄρης
 δεξιόσειρος. 140

κύστ. Γ

ἐπτὰ λοχαγοὶ γὰρ ἐφ' ἐπτὰ πύλαις
 ταχθέντες ἴσοι πρὸς ἴσους ἔλιπον
 Ζηνὶ τροπαίῳ πάγχαλκα τέλη,
 πλὴν τοῖν στυγεροῖν, ὧ πατρὸς ἐνὸς
 μητρός τε μιᾶς φύντε καθ' αὐτοῖν 145
 δικρατεῖς λόγχας στήσαντ' ἔχετον
 κοινοῦ θανάτου μέρος ἄμφω.

ἀντ. β'

ἀλλὰ γὰρ ἁ μεγαλώνυμος ἦλθε Νίκα
τῇ πολυαρμάτῳ ἀντιχαρεῖσα Θήβα,
ἐκ μὲν δὴ πολέμων 150
τῶν νῦν θέσθαι λησμοσύναν,
θεῶν δὲ ναοὺς χοροῖς
παννυχίοις πάντας ἐπέλθωμεν, ὁ Θήβας δ'
ἐλελίχθων
Βάκχιος ἄρχοι.

κύστ. δ'

ἀλλ' ὅδε γὰρ δὴ βασιλεὺς χώρας, 155
Κρέων ὁ Μενοικέως, — — νεοχμὸς
νεαραῖσι θεῶν ἐπὶ συντυχίαις
χωρεῖ, τίνα δὴ μῆτιν ἐρέσσω,
ὅτι σύγκλητον τήνδε γερόντων
προὔθετο λέσχην, 160
κοινῷ κηρύγματι πέμψας ;

[Enter KREON, attended, from the palace. His χιτῶν and χλαμύς are of rich texture and brilliant colour. On his head is an Asiatic pointed cap, and he wears a sword.]

ΚΡ. ἄνδρες, τὰ μὲν δὴ πόλεος ἀσφαλῶς θεοὶ
πολλῷ σάλῳ σείσαντες ὥρθωσαν πάλιν.
ὕμᾱς δ' ἐγὼ πομποῖσιν ἐκ πάντων δίχα
ἔστειλ' ἰκέσθαι, τοῦτο μὲν τὰ Λαΐου 165
σέβοντας εἰδὼς εἴθ' ἑθρόνων ἀεὶ κράτη,
τοῦτ' αὖθις, ἥνικ' Οἰδίπους ὥρθου πόλιν,
καπεὶ διώλετ', ἀμφὶ τοὺς κείνων ἔτι
παῖδας μένοντας ἐμπέδοις φρονήμασιν.
ὅτ' οὖν ἐκείνοι πρὸς διπλῆς μοίρας μίαν 170

καθ' ἡμέραν ὦλοντο, παῖσαντές τε καὶ
 πληγέντες αὐτόχειρι σὺν μιάσματι,
 ἐγὼ κράτη δὴ πάντα καὶ θρόνους ἔχω
 γένους κατ' ἀγχιστεῖα τῶν ὀλωλότων.
 ἀμήχανον δὲ παντὸς ἀνδρὸς ἐκμαθεῖν 175
 ψυχὴν τε καὶ φρόνημα καὶ γνώμην, πρὶν ἂν
 ἀρχαῖς τε καὶ νόμοισιν ἐντριβῆς φανῇ.
 ἐμοὶ γάρ, ὅστις πᾶσαν εὐθύνων πόλιν
 μὴ τῶν ἀρίστων ἄπτεται βουλευμάτων,
 ἀλλ' ἐκ φόβου του γλῶσσαν ἐγκλήσας ἔχει,
 κάκιστος εἶναι νῦν τε καὶ πάλαι δοκεῖ. 181
 καὶ μείζον' ὅστις ἀντὶ τῆς αὐτοῦ πάτρας
 φίλον νομίζει, τοῦτον οὐδαμοῦ λέγω.
 ἐγὼ γάρ, ἴστω Ζεὺς ὁ πάνθ' ὀρώων ἀεὶ,
 οὐτ' ἂν σιωπήσαιμι τὴν ἄτην ὀρώων 185
 στείχουσαν ἀστοῖς ἀντὶ τῆς σωτηρίας,
 οὐτ' ἂν φίλον ποτ' ἄνδρα δυσμενῇ χθονὸς
 θείμην ἐμαντῶ, τοῦτο γιγνώσκων ὅτι
 ἥδ' ἐστὶν ἡ σῶζουσα, καὶ ταύτης ἐπι
 πλέοντες ὀρθῆς τοὺς φίλους ποιούμεθα. 190
 τοιοῖσδ' ἐγὼ νόμοισι τήνδ' αὔξω πόλιν.
 καὶ νῦν ἀδελφὰ τῶνδε κηρύξας ἔχω
 ἀστοῖσι παίδων τῶν ἀπ' Οἰδίου περί·
 Ἐτεοκλέα μὲν, ὃς πόλεως ὑπερμαχῶν
 ὦλε τῆσδε, πάντ' ἀριστεύσας δορί, 195
 τάφῳ τε κρύψαι καὶ τὰ πάντ' ἐφαγνίσαι
 ἃ τοῖς ἀρίστοις ἔρχεται κάτω νεκροῖς·
 τὸν δ' αὖ ξύναιμον τοῦδε, Πολυνείκην λέγω,
 ὃς γῆν πατρώαν καὶ θεοὺς τοὺς ἐγγενεῖς
 φυγὰς κατελθὼν ἠθέλησε μὲν πυρὶ 200

πρῆσαι κατ' ἄκρας, ἠθέλησε δ' αἵματος
κοινοῦ πάσασθαι, τοὺς δὲ δουλώσας ἄγειν,
τοῦτον πόλει τῇδ' *ἐκκεκήρυκται τάφῳ
μήτε κτερίζειν μήτε κωκῦσαί τινα,
ἐὰν δ' ἄθαπτον, καὶ πρὸς οἰωνῶν δέμας 205
καὶ πρὸς κυνῶν ἐδεστὸν αἰκισθέντ' ἰδεῖν.
τοιόνδ' ἐμὸν φρόνημα, κοῦποτ' ἔκ γ' ἐμοῦ
*τιμῇ προέξουσ' οἱ κακοὶ τῶν ἐνδίκων.
ἀλλ' ὅστις εὖνους τῇδε τῇ πόλει, θανὼν
καὶ ζῶν ὁμοίως ἐξ ἐμοῦ τιμήσεται. 210

ΧΟ. σοὶ ταῦτ' ἀρέσκει, παῖ Μεινοικέως Κρέον,
τὸν τῇδε δύσνουν καὶ τὸν εὐμενῇ πόλει·
νόμῳ δὲ χρῆσθαι παντί, *τοῦτ' ἔνεστί σοι
καὶ τῶν θανόντων χῶπόσοι ζῶμεν πέρι.

ΚΡ. ὥς ἂν σκοποῖ νυν ἦτε τῶν εἰρημένων. 215

ΧΟ. νεωτέρῳ τῷ τοῦτὸ βαστάζειν πρόθεσ.

ΚΡ. ἀλλ' εἴς' ἐτοῖμοι τοῦ νεκροῦ γ' ἐπίσκοποι.

ΧΟ. τί δῆτ' ἂν ἄλλο τοῦτ' ἐπεντέλλοις ἔτι;

ΚΡ. τὸ μὴ 'πιχωρεῖν τοῖς ἀπιστοῦσιν τάδε.

ΧΟ. οὐκ ἔστιν οὕτω μῶρος ὃς θανεῖν ἐρᾷ. 220

ΚΡ. καὶ μὴν ὁ μισθός γ' οὗτος· ἀλλ' ὑπ' ἐλπίδων
ἄνδρας τὸ κέρδος πολλάκις διώλεσεν.

[Enter GUARD from the spectators' left. He wears (probably) a linen corslet (cp. λινωθώρηξ) and a close-fitting helmet (κυνῇ) of leather or felt, and carries a sword. He is much agitated, and speaks at first with many hesitations.]

ΦΥ. ἀναξ, ἐρῶ μὲν οὐχ ὅπως τάχους ὑπο
δύσπνους ἰκάνω, κοῦφον ἐξάρας πόδα·
πολλὰς γὰρ ἔσχον φροντίδων ἐπιστάσεις, 225
ὁδοῖς κυκλῶν ἐμαυτὸν εἰς ἀναστροφὴν.

ψυχὴ γὰρ ἡὔδα πολλά μοι μυθουμένη·
 τάλας, τί χωρεῖς οἷ μολὼν δώσεις δίκην ;
 τλήμων, μένεις αὖ ; κεῖ τὰδ' εἴσεται Κρέων
 ἄλλου παρ' ἀνδρός, πῶς σὺ δῆτ' οὐκ ἀλγυνεῖ ;
 τοιαῦθ' ἐλίσσω ἥνυτον σχολῇ βραδύς, 231
 χοῦτως ὁδὸς βραχεῖα γίνεται μακρά.

τέλος γε μέντοι δεῦρ' ἐνίκησεν μολεῖν
 σοί· κεῖ τὸ μηδὲν ἐξερῶ, φράσω δ' ὅμως.
 τῆς ἐλπίδος γὰρ ἔρχομαι δεδραγμένος, 235
 τὸ μὴ παθεῖν ἂν ἄλλο πλὴν τὸ μόρσιμον.

ΚΡ. τί δ' ἔστιν ἀνθ' οὗ τήνδ' ἔχεις ἀθυμίαν ;
 ΦΤ. φράσαι θέλω σοι πρῶτα τὰμαντοῦ· τὸ γὰρ
 πρᾶγμ' οὔτ' ἔδρας' οὔτ' εἶδον ὅστις ἦν ὁ δρῶν,
 οὐδ' ἂν δικαίως ἐς κακὸν πέσοιμί τι. 240

ΚΡ. εὖ γε στοχάζει κάποφράγνυσαι κύκλω
 τὸ πρᾶγμα· δηλοῖς δ' ὥς τι σημανῶν νέον.

ΦΤ. τὰ δεινὰ γάρ τοι προστίθῃσ' ὄκνον πολύν.

ΚΡ. οὔκουν ἐρεῖς ποτ', εἴτ' ἀπαλλαχθεὶς ἄπει ;

ΦΤ. καὶ δὴ λέγω σοι· τὸν νεκρὸν τις ἀρτίως 245
 θάψας βέβηκε καπὶ χρωτὶ διψίαν
 κόνιν παλύνας κάφαγιστεύσας ἅ χρή.

ΚΡ. τί φῆς ; τίς ἀνδρῶν ἦν ὁ τολμήσας τάδε ;

ΦΤ. οὐκ οἶδ'· ἐκεῖ γὰρ οὔτε του γενῆδος ἦν
 πληγμ', οὐ δικέλλης ἐκβολή· στύφλος δὲ γῆ
 καὶ χέρσος, ἀρρῶξ οὐδ' ἐπημαξευμένη 251
 τροχοῖσιν, ἀλλ' ἄσημος οὐργάτης τις ἦν.
 ὅπως δ' ὁ πρῶτος ἡμῖν ἡμεροσκόπος
 δείκνυσι, πᾶσι θαῦμα δυσχερὲς παρῆν.

ὁ μὲν γὰρ ἠφάνιστο, τυμβήρης μὲν οὖ, 255
 λεπτὴ δ' ἄγος φεύγοντος ὥς ἐπῆν κόνις.

σημεῖα δ' οὔτε θηρὸς οὔτε του κυνῶν
 ἐλθόντος, οὐ σπάσαντος ἐξεφαίνετο.
 λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοί,
 φύλαξ ἐλέγχων φύλακα· κὰν ἐγίγνετο 260
 πληγὴ τελευτῶσ', οὐδ' ὁ κωλύσων παρῆν.
 εἷς γάρ τις ἦν ἕκαστος οὐξειργασμένος,
 κοῦδεις ἐναργής, ἀλλ' ἔφευγε μὴ εἰδέναι.
 ἦμεν δ' ἔτοιμοι καὶ μύδρους αἶρευν χεροῖν,
 καὶ πῦρ διέρπειν, καὶ θεοὺς ὀρκωμοτεῖν 265
 τὸ μήτε δρᾶσαι μήτε τῷ ξυνειδέναι
 τὸ πρᾶγμα βουλευσάντι μήτ' εἰργασμένῳ.
 τέλος δ', ὅτ' οὐδὲν ἦν ἐρευνῶσιν πλέον,
 λέγει τις εἷς, ὃς πάντας ἐς πέδον κᾶρα
 νεῦσαι φόβῳ προὔτρεψεν· οὐ γὰρ εἵχομεν 270
 οὔτ' ἀντιφωνεῖν, οὔθ' ὅπως δρῶντες καλῶς
 πράξαιμεν. ἦν δ' ὁ μῦθος ὡς ἀνοιστέον
 σοὶ τοῦργον εἶη τοῦτο κοῦχὶ κρυπτέον.
 καὶ ταῦτ' ἐνίκα, κἀμὲ τὸν δυσδαίμονα
 πάλος καθαιρεῖ τοῦτο τᾶγαθὸν λαβεῖν. 275
 πάρειμι δ' ἄκων οὐχ ἑκούσιν, οἶδ' ὅτι·
 στέργει γὰρ οὐδεις ἄγγελον κακῶν ἐπῶν.
ΧΟ. ἄναξ, ἐμοί τοι, μή τι καὶ θεήλατον
 τοῦργον τόδ', ἧ ξύννοια βουλεύει πάλαι.
ΚΡ. παῦσαι, πρὶν ὀργῆς καὶ με μεστῶσαι λέγων,
 μὴ ῥευσθῆς ἄνους τε καὶ γέρων ἅμα. 281
 λέγεις γὰρ οὐκ ἀνεκτά, δαίμονας λέγων
 πρόνοιαν ἴσχειν τοῦδε τοῦ νεκροῦ πέρι.
 πότερον ὑπερτιμῶντες ὡς εὐεργέτην
 ἔκρυπτον αὐτόν, ὅστις ἀμφικίονας 285
 ναοὺς πυρώσων ἦλθε κἀναθήματα

καὶ γῆν ἐκείνων, καὶ νόμους διασκεδῶν ;
 ἢ τοὺς κακοὺς τιμῶντας εἰσορᾶς θεοὺς ;
 οὐκ ἔστιν. ἀλλὰ ταῦτα καὶ πάλαι πόλεως
 ἄνδρες μόλις φέροντες ἐρρόθουν ἐμοί, 290
 κρυφῇ κára σείοντες, οὐδ' ὑπὸ ζυγῷ
 λόφον δικαίως εἶχον, ὥς στέργειν ἐμέ.
 ἐκ τῶνδε τούτους ἐξεπίσταμαι καλῶς
 παρηγμένους μισθοῖσιν εἰργάσθαι τάδε.
 οὐδὲν γὰρ ἀνθρώποισιν οἶον ἄργυρος 295
 κακὸν νόμισμ' ἔβλαστε· τοῦτο καὶ πόλεις
 πορθεῖ, τόδ' ἄνδρας ἐξανίστησιν δόμων·
 τόδ' ἐκδιδάσκει καὶ παραλλάσσει φρένας
 χρηστὰς πρὸς αἰσυχρὰ πράγμαθ' ἴστασθαι
 βροτῶν,

πανουργίας δ' ἔδειξεν ἀνθρώποις ἔχειν 300
 καὶ παντὸς ἔργου δυσσέβειαν εἰδέναι.
 ὅσοι δὲ μισθαρνοῦντες ἤνυσαν τάδε,
 χρόνῳ ποτ' ἐξέπραξαν ὥς δοῦναι δίκην.
 ἀλλ' εἵπερ ἴσχει Ζεὺς ἔτ' ἐξ ἐμοῦ σέβας,
 εὖ τοῦτ' ἐπίστασ', ὅρκιος δέ σοι λέγω, 305
 εἰ μὴ τὸν αὐτόχειρα τοῦδε τοῦ τάφου
 εὐρόντες ἐκφανεῖτ' ἐς ὀφθαλμοὺς ἐμούς,
 οὐχ ὑμῖν Ἄιδης μῦθος ἀρκέσει, πρὶν ἂν
 ζῶντες κρεμαστοὶ τήνδε δηλώσῃθ' ὕβριν,
 ἵν' εἰδότες τὸ κέρδος ἔνθεν οἰστέον 310
 τὸ λοιπὸν ἀρπάξῃτε, καὶ μάθῃθ' ὅτι
 οὐκ ἐξ ἅπαντος δεῖ τὸ κερδαίνειν φιλεῖν.
 ἐκ τῶν γὰρ αἰσυχρῶν λημμάτων τοὺς πλείονας
 ἀτωμένους ἴδοις ἂν ἢ σεσσωσμένους.

ΦΤ. εἰπεῖν τι δώσεις, ἢ στραφεῖς οὕτως ἴω ; 315

- ΚΡ. οὐκ οἶσθα καὶ νῦν ὡς ἀνιαρῶς λέγεις ;
 ΦΤ. ἐν τοῖσιν ὡσὶν ἢ 'πὶ τῇ ψυχῇ δάκνει ;
 ΚΡ. τί δὲ ῥυθμίζεις τὴν ἐμὴν λύπην ὅπου ;
 ΦΤ. ὁ δρῶν σ' ἀνιᾶ τὰς φρένας, τὰ δ' ὦτ' ἐγώ.
 ΚΡ. οἴμ', ὡς λάλημα δῆλον ἐκπεφυκὸς εἶ. 320
 ΦΤ. οὔκουν τό γ' ἔργον τοῦτο ποιήσας ποτέ.
 ΚΡ. καὶ ταῦτ' ἐπ' ἀργύρῳ γε τὴν ψυχὴν προδούς.
 ΦΤ. φεῦ·
 ἦ δεινόν, ᾧ δοκεῖ γε, καὶ ψευδῇ δοκεῖν.
 ΚΡ. κόμψευέ νυν τὴν δόξαν· εἰ δὲ ταῦτα μὴ
 φανεῖτέ μοι τοὺς δρῶντας, ἔξερεῖθ' ὅτι 325
 τὰ δειλὰ κέρδη πημονὰς ἐργάζεται.
 ΦΤ. ἄλλ' εὐρεθείη μὲν μάλιστ'· εἰ δέ τοι
 ληφθῇ τε καὶ μή, τοῦτο γὰρ τύχη κρινεῖ,
 οὐκ ἔσθ' ὅπως ὄψει σὺ δεῦρ' ἐλθόντα με.
 καὶ νῦν γὰρ ἐκτὸς ἐλπίδος γνώμης τ' ἐμῆς 330
 σωθεὶς ὀφείλω τοῖς θεοῖς πολλὴν χάριν.

[Exit GUARD to the spectators' left. KREON enters the palace.]

στρ. α'

- ΧΟ. πολλὰ τὰ δεινά, κούδεν ἀνθρώπου δεινό-
 τερον πέλει·
 τοῦτο καὶ πολιοῦ πέραν πόντου χειμερίῳ νότῳ
 χωρεῖ, περιβρυχίοισιν 336
 περῶν ὑπ' οἷδμασιν·
 θεῶν τε τὰν ὑπερτάταν, Γᾶν
 ἄφθιτον, ἀκαμάταν ἀποτρύεται,
 ἰλλομένων ἀρότρων ἔτος εἰς ἔτος, 340
 ἱππεῖω γένει πολεύων.

ἀντ. α'

κουφονόων τε φύλλον ὀρνίθων ἀμφιβαλὼν
 ἄγει
 καὶ θηρῶν ἀγρίων ἔθνη πόντου τ' εἰναλίαν
 φύσιν 345

σπείραισι δικτυοκλώστοις,
 περιφραδῆς ἀνὴρ.
 κρατεῖ δὲ μηχαναῖς ἀγραύλου
 θηρὸς ὀρεσσιβάτα, λασιαύχενά θ'
 ἵππον *ὀχμάζεται *ἀμφὶ λόφον ζυγῶν, 350
 οὐρειὸν τ' ἀκμήτα ταῦρον.

στρ. β'

καὶ φθέγμα καὶ ἀνεμόεν
 φρόνημα καὶ ἀστυνόμους ὀργὰς ἐδιδάξατο,
 καὶ δυσαύλων 355
 πάγων ἐναίθρεια καὶ δύσομβρα φεύγειν βέλη,
 παντοπόρος· ἄπορος ἐπ' οὐδὲν ἔρχεται 360
 τὸ μέλλον· Ἄϊδα μόνον φεῦξιν οὐκ ἐπάξεται·
 νόσων δ' ἀμηχάνων φυγὰς συμπέφρασται.

ἀντ. β'

σοφὸν τι τὸ μηχανόεν 365
 τέχνας ὑπὲρ ἐλπίδ' ἔχων τοτὲ μὲν κακόν,
 ἄλλοτ' ἐπ' ἐσθλὸν ἔρπει.
 νόμους *γεραίρων χθονὸς θεῶν τ' ἔνορκον
 δίκαν, 370
 ὑψίπολις· ἄπολις, ὅτῳ τὸ μὴ καλὸν
 ξύνεστι τόλμας χάριν. μήτ' ἐμοὶ παρεστῖος
 γένοιτο μήτ' ἴσον φρονῶν, ὃς τάδ' ἔρδει. 375

[Enter GUARD, with ANTIGONE.]

ἐς δαιμόνιον τέρας ἀμφινοῶ
 τόδε· πῶς εἰδὼς ἀντιλογήσω
 τήνδ' οὐκ εἶναι παῖδ' Ἀντιγόνην;
 ὦ δύστηνος

καὶ δυστήνου πατρὸς Οἰδιπόδα, 380
 τί ποτ'; οὐ δὴ πού σέ γ' ἀπιστοῦσαν
 τοῖς βασιλείοισιν ἄγουσι νόμοις
 καὶ ἐν ἀφροσύνῃ καθελόντες;

ΦΤ. ἥδ' ἔστ' ἐκείνη τοῦργον ἡ ἔχειρασμένη· 384
 τήνδ' εἴλομεν θάπτουσαν. ἀλλὰ ποῦ Κρέων;

[Enter KREON, attended, from the palace.]

ΧΟ. ὄδ' ἐκ δόμων ἄψορρος ἐς δέον περᾶ.

ΚΡ. τί δ' ἔστι; ποία ξύμμετρος προὔβην τύχῃ;

ΦΤ. ἄναξ, βροτοῖσιν οὐδέν ἔστ' ἀπώμοτον·
 ψεύδει γὰρ ἡ πῖνοια τὴν γνώμην· ἐπεὶ
 σχολῇ ποθ' ἤξειν δεῦρ' ἂν ἐξηύχουν ἐγώ, 390
 ταῖς σαῖς ἀπειλαῖς, αἷς ἐχειμάσθην τότε·
 ἀλλ' ἡ γὰρ ἐκτὸς καὶ παρ' ἐλπίδας χαρὰ
 ἔοικεν ἄλλῃ μῆκος οὐδὲν ἡδονῇ,
 ἦκω, δι' ὄρκων καίπερ ὦν ἀπώμοτος,
 κόρην ἄγων τήνδ', ἡ καθηρέθη τάφον 395
 κοσμοῦσα. κλῆρος ἐνθάδ' οὐκ ἐπάλλετο,
 ἀλλ' ἔστ' ἐμὸν θοῦρμαιον, οὐκ ἄλλου, τόδε.
 καὶ νῦν, ἄναξ, τήνδ' αὐτός, ὥς θέλεις, λαβὼν
 καὶ κρῖνε καὶ ξέλεγχ'. ἐγὼ δ' ἐλεύθερος
 δίκαιός εἰμι τῶνδ' ἀπηλλάχθαι κακῶν. 400

ΚΡ. ἄγεις δὲ τήνδε τῷ τρόπῳ πόθεν λαβὼν;

ΦΤ. αὕτη τὸν ἄνδρ' ἔθαπτε· πάντ' ἐπίστασαι.

ΚΡ. ἦ καὶ ξυνίης καὶ λέγεις ὀρθῶς ἃ φής;

- ΦΤ.** ταύτην γ' ἰδὼν θάπτουσαν ὃν σὺ τὸν νεκρὸν
ἀπεῖπας. ἄρ' ἔνδηλα καὶ σαφῇ λέγω ; 405
- ΚΡ.** καὶ πῶς ὁράται καὶ ἀπίληπτος ἡρέθη ;
- ΦΤ.** τοιοῦτον ἦν τὸ πρᾶγμ'. ὅπως γὰρ ἤκομεν,
πρὸς σοῦ τὰ δειν' ἐκεῖν' ἐπηπειλημένοι,
πᾶσαν κόνιν σήραντες ἢ κατεῖχε τὸν
νέκυν, μυδῶν τε σῶμα γυμνώσαντες εὖ, 410
καθήμεθ' ἄκρων ἐκ πάγων ὑπήνεμοι,
ὁσμὴν ἀπ' αὐτοῦ μὴ βάλη πεφευγότες,
ἐγερτὶ κινῶν ἄνδρ' ἀνὴρ ἐπιρρόθοις
κακοῖσιν, εἴ τις τοῦδ' *ἀκηδήσοι πόνου.
χρόνον τάδ' ἦν τοσοῦτον, ἔστ' ἐν αἰθέρι 415
μέσῳ κατέστη λαμπρὸς ἡλίου κύκλος
καὶ καῦμ' ἔθαλπε· καὶ τότε ἑξαίφνης χθονὸς
τυφῶς αἰείρας σκηπτόν, οὐράνιον ἄχος,
πίμπλησι πεδίου, πᾶσαν αἰκίζων φόβην
ὑλῆς πεδιάδος, ἐν δ' ἐμεστώθη μέγας 420
αἰθήρ· μύσαντες δ' εἴχομεν θείαν νόσον.
καὶ τοῦδ' ἀπαλλαγέντος ἐν χρόνῳ μακρῷ,
ἢ παῖς ὁράται, κἀνακωκύνει πικρᾶς
ὄρνιθος ὀξύν φθόγγον, ὥς ὅταν κενῆς
εὐνῆς νεοσσῶν ὀρφανὸν βλέψῃ λέχος· 425
οὕτω δὲ χαῦτη, ψιλὸν ὥς ὁρᾷ νέκυν,
γόοισιν ἐξώμωξεν, ἐκ δ' ἀρὰς κακὰς
ἡρᾶτο τοῖσι τοῦργον ἐξειργασμένοις.
καὶ χερσὶν εὐθὺς διψίαν φέρει κόνιν,
ἐκ τ' εὐκροτήτου χαλκίας ἄρδην πρόχου 430
χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει.
χῆμεῖς ἰδόντες ἰέμεσθα, σὺν δέ νιν
θηρώμεθ' εὐθὺς οὐδὲν ἐκπεπληγμένην,

καὶ τὰς τε πρόσθεν τὰς τε νῦν ἡλέγχομεν
πράξεις· ἄπαρνος δ' οὐδενὸς καθίστατο, 435
*ἄμ' ἡδέως ἔμοιγε κάλγεινῶς ἅμα.

τὸ μὲν γὰρ αὐτὸν ἐκ κακῶν πεφευγέναι
ἡδιστον, ἐς κακὸν δὲ τοὺς φίλους ἄγειν
ἀλγεινόν. ἀλλὰ πάντα ταῦθ' ἥσσω λαβεῖν
ἐμοὶ πέφυκε τῆς ἐμῆς σωτηρίας. 440

ΚΡ. σὲ δὴ, σὲ τὴν νεύουσαν ἐς πέδον κára,
φῆς ἢ καταρνεῖ μὴ δεδρακέναι τάδε;

ΑΝ. καὶ φημὶ δρᾶσαι κοῦκ ἀπαρνοῦμαι τὸ μή.

ΚΡ. σὺ μὲν κομίζοις ἂν σεαυτὸν ἢ θέλεις 444
ἔξω βαρείας αἰτίας ἐλεύθερον. [Exit GUARD.
σὺ δ' εἶπέ μοι μὴ μῆκος, ἀλλὰ συντόμως,
*ἤδησθα κηρυχθέντα μὴ πράσσειν τάδε;

ΑΝ. ἤδη· τί δ' οὐκ ἔμελλον; ἐμφανῇ γὰρ ἦν.

ΚΡ. καὶ δῆτ' ἐτόλμας τούσδ' ὑπερβαίνειν νόμους;

ΑΝ. οὐ γὰρ τί μοι Ζεὺς ἦν ὁ κηρύξας τάδε, 450
οὐδ' ἡ ξύνοικος τῶν κάτω θεῶν Δίκη
*τοιούσδ' ἐν ἀνθρώποισιν ὥρισεν νόμους·

οὐδὲ σθένειν τοσοῦτον ῥόμην τὰ σὰ
κηρύγμαθ', ὥστ' ἄγραπτα κἀσφαλῇ θεῶν
νόμιμα δύνασθαι θνητὸν ὄνθ' ὑπερδραμεῖν. 455
οὐ γάρ τι νῦν γε κáχθές, ἀλλ' αἰεὶ ποτε
ζῇ ταῦτα, κοῦδεὶς οἶδεν ἐξ ὅτου φάνη.

τούτων ἐγὼ οὐκ ἔμελλον, ἀνδρὸς οὐδενὸς
φρόνημα δείσας, ἐν θεοῖσι τὴν δίκην
δώσειν. θανουμένη γὰρ ἐξήδη, τί δ' οὐ; 460
κεὶ μὴ σὺ προῦκήρυξας· εἰ δὲ τοῦ χρόνου
πρόσθεν θανοῦμαι, κέρδος αὐτ' ἐγὼ λέγω.
ὅστις γὰρ ἐν πολλοῖσιν, ὥς ἐγώ, κακοῖς

ζῆ, πῶς ὅδ' οὐχὶ κατθανὼν κέρδος φέρει ;
 οὕτως ἔμοιγε τοῦδε τοῦ μόρου τυχεῖν 465
 παρ' οὐδὲν ἄλγος· ἀλλ' ἄν, εἰ τὸν ἐξ ἐμῆς
 μητρός θανόντ' ἄθαρπτον *ἐσχόμην νέκυν,
 κείνοις ἄν ἤλγουν· τοῖσδε δ' οὐκ ἀλγύνομαι.
 σοὶ δ' εἰ δοκῶ νῦν μῶρα δρῶσα τυγχάνειν,
 σχεδόν τι μῶρῳ μωρίαν ὀφλίσκάνω. 470

ΧΟ. δηλοῖ τὸ γέννημ' ὦμόν ἐξ ὠμοῦ πατρὸς
 τῆς παιδός· εἴκειν δ' οὐκ ἐπίσταται κακοῖς.

ΚΡ. ἀλλ' ἴσθι τοι τὰ σκλήρ' ἄγαν φρονήματα
 πίπτειν μάλιστα, καὶ τὸν ἐγκρατέστατον 475
 θραυσθέντα καὶ ῥαγέντα πλείστ' ἄν εἰσίδοις.
 σμικρῷ χαλινῷ δ' οἶδα τοὺς θυμουμένους
 ἵππους καταρτυθέντας· οὐ γὰρ ἐκπέλει
 φρονεῖν μέγ' ὅστις δοῦλός ἐστι τῶν πέλας.
 αὕτη δ' ὑβρίζειν μὲν τότ' ἐξηπίστατο, 480
 νόμους ὑπερβαίνουσα τοὺς προκειμένους·
 ὕβρις δ', ἐπεὶ δέδρακεν, ἦδε δευτέρα,
 τούτοις ἐπαυχεῖν καὶ δεδρακυῖαν γελᾶν.
 ἦ νῦν ἐγὼ μὲν οὐκ ἀνὴρ, αὕτη δ' ἀνὴρ,
 εἰ ταῦτ' ἀνατὶ τῇδε κείσεται κράτη. 485
 ἀλλ' εἴτ' ἀδελφῆς εἴθ' ὁμαιμονεστέρα
 τοῦ παντὸς ἡμῖν Ζηνὸς ἐρκείου κυρεῖ,
 αὕτη τε χῆ ξύναιμος οὐκ ἀλύξετον
 μόρου κακίστου· καὶ γὰρ οὖν κείνην ἴσον
 ἐπαιτιῶμαι τοῦδε βουλευσαι τάφου. 490
 καί νιν καλεῖτ'· ἔσω γὰρ εἶδον ἀρτίως
 λυσσῶσαν αὐτὴν οὐδ' ἐπήβολον φρενῶν.
 φιλεῖ δ' ὁ θυμὸς πρόσθεν ἡρῆσθαι κλοπιεὺς

τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων.
μισῶ γε μέντοι χῶταῦ ἐν κακοῖσί τις 495
αἰλοὺς ἔπειτα τοῦτο καλλύνειν θέλη.

ΑΝ. θέλεις τι μεῖζον ἢ κατακτεῖναί μ' ἐλὼν ;

ΚΡ. ἐγὼ μὲν οὐδέν· τοῦτ' ἔχων ἅπαντ' ἔχω.

ΑΝ. τί δῆτα μέλλεις ; ὥς ἐμοὶ τῶν σῶν λόγων
ἄρεστον οὐδέν, μηδ' ἄρεσθείη ποτέ· 500

οὕτω δὲ καὶ σοὶ τᾶμ' ἀφανδάνοντ' ἔφυ.

καίτοι πόθεν κλέος γ' ἂν εὐκλεέστερον

κατέσχον ἢ τὸν αὐτάδελφον ἐν τάφῳ

τιθείσα ; τούτοις τοῦτο πᾶσιν ἀνδάνειν 504

λέγοιτ' ἂν, εἰ μὴ γλῶσσαν ἐγκλήοι φόβος.

ἀλλ' ἢ τυραννὶς πολλά τ' ἄλλ' εὐδαιμονεῖ,

κᾶξεστιν αὐτῇ δρᾶν λέγειν θ' ἂ βούλεται.

ΚΡ. σὺ τοῦτο μούνη τῶνδε Καδμείων ὀράς.

ΑΝ. ὀρώσι χούτοι, σοὶ δ' ὑπὶλλουσιν στόμα. 509

ΚΡ. σὺ δ' οὐκ ἐπαιδεῖ τῶνδε χωρὶς εἰ φρονεῖς ;

ΑΝ. οὐδὲν γὰρ αἰσχρὸν τοὺς ὁμοσπλάγχχους
σέβειν.

ΚΡ. οὐκουν ὅμαιμος χῶ καταντίον θανών ;

ΑΝ. ὅμαιμος ἐκ μιᾶς τε καὶ ταύτοῦ πατρός.

ΚΡ. πῶς δῆτ' ἐκείνῳ δυσσεβῇ τιμᾶς χάριν ;

ΑΝ. οὐ μαρτυρήσει ταῦθ' ὁ κατθανὼν νέκυσ. 515

ΚΡ. εἴ τοί σφε τιμᾶς ἐξ ἴσου τῷ δυσσεβεῖ.

ΑΝ. οὐ γάρ τι δοῦλος, ἀλλ' ἀδελφὸς ὦλετο.

ΚΡ. πορθῶν δὲ τήνδε γῆν· ὁ δ' ἀντιστὰς ὕπερ.

ΑΝ. ὅμως ὃ γ' "Αἰδης τοὺς νόμους τούτους ποθεῖ.

ΚΡ. ἀλλ' οὐχ ὁ χρηστὸς τῷ κακῷ λαχεῖν ἴσος. 520

ΑΝ. τίς οἶδεν εἰ κάτωθεν εὐαγῇ τάδε ;

ΚΡ. οὗτοι ποθ' οὐχθρός, οὐδ' ὅταν θάνῃ, φίλος.

ΑΝ. οὔτοι συνέχθαι, ἀλλὰ συμφιλεῖν ἔφυν.

ΚΡ. κάτω νυν ἔλθοῦς, εἰ φιλητέον, φίλει
κείνους· ἐμοῦ δὲ ζῶντος οὐκ ἄρξει γυνή. 525

[Enter ISMENE from the palace, weeping.]

ΧΟ. καὶ μὴν πρὸ πυλῶν ἦδ' Ἰσμήνη,
φιλάδελφα κάτω δάκρυ' *εἰβομένη·
νεφέλη δ' ὀφρύων ὕπερ αἱματόεν
ρέθος αἰσχύνει,
τέγγουσ' εὐῶπα παρειάν. 530

ΚΡ. σὺ δ', ἥ κατ' οἴκους ὥς ἔχιδν' ὑφειμένη
λήθουσά μ' ἐξέπινες, οὐδ' ἐμάνθανον
τρέφων δύ' ἄτα κἀπαναστάσεις θρόνων,
φέρ', εἰπὲ δὴ μοι, καὶ σὺ τοῦδε τοῦ τάφου
φήσεις μετασχεῖν, ἥ ἔξομει τὸ μὴ εἰδέναι ; 535

ΙΣ. δέδρακα τοῦργον, εἵπερ ἦδ' ὁμορροθεῖ,
καὶ ξυμμετίσχω καὶ φέρω τῆς αἰτίας.

ΑΝ. ἀλλ' οὐκ ἐάσει τοῦτό γ' ἡ δίκη σ', ἐπεὶ
οὔτ' ἠθέλησας οὔτ' ἐγὼ κοινωσάμην.

ΙΣ. ἀλλ' ἐν κακοῖς τοῖς σοῖσιν οὐκ αἰσχύνομαι 540
ξύμπλουν ἐμαυτὴν τοῦ πάθους ποιουμένη.

ΑΝ. ὦν τοῦργον, Ἄιδης χοῖ κάτω ξυνίστορες·
λόγοις δ' ἐγὼ φιλοῦσαν οὐ στέργω φίλην.

ΙΣ. μήτοι, κασιγνήτη, μ' ἀτιμάσης τὸ μὴ οὐ
θανεῖν τε σὺν σοὶ τὸν θανόντα θ' ἀγνίσαι. 545

ΑΝ. μή μοι θάνης σὺ κοινά, μηδ' ἂ μὴ ἔθιγες,
ποιοῦ σεαυτῆς· ἀρκέσω θνήσκουσ' ἐγώ.

ΙΣ. καὶ τίς βίος μοι σοῦ λελειμμένη φίλος ;

ΑΝ. Ἐρέοντ' ἐρώτα· τοῦδε γὰρ σὺ κηδεμών.

ΙΣ. τί ταῦτ' ἀνιᾶς μ' οὐδὲν ὠφελουμένη ; 550

- AN. ἀλγοῦσα μὲν δῆτ', εἰ *γελῶ γ', ἐν σοὶ γελῶ.
- IC. τί δῆτ' ἂν ἀλλὰ νῦν σ' ἔτ' ὠφελοῖμ' ἐγώ ;
- AN. σῶσον σεαυτήν· οὐ φθονῶ σ' ὑπεκφυγεῖν.
- IC. οἷμοι τάλαινα, κἀμπλάκω τοῦ σου μόρου ;
- AN. σὺ μὲν γὰρ εἴλου ζῆν, ἐγὼ δὲ κατθανεῖν. 555
- IC. ἀλλ' οὐκ ἐπ' ἀρρήτοις γε τοῖς ἐμοῖς λόγοις.
- AN. καλῶς σὺ μὲν τοῖς, τοῖς δ' ἐγὼ δόκουν φρονεῖν.
- IC. καὶ μὴν ἴση νῶν ἐστὶν ἡ ἕξαμαρτία.
- AN. θάρσει· σὺ μὲν ζῆς, ἡ δ' ἐμὴ ψυχὴ πάλαι
τέθνηκεν, ὥστε τοῖς θανούσιν ὠφελεῖν. 560
- KP. τὼ παῖδέ φημι τώδε τὴν μὲν ἀρτίως
ἄνουν πεφάνθαι, τὴν δ' ἀφ' οὗ τὰ πρῶτ' ἔφυ.
- IC. οὐ γάρ ποτ', ὦναξ, οὐδ' ὃς ἂν βλάβστη μένει
νοῦς τοῖς κακῶς πράσσουσιν, ἀλλ' ἐξίσταται.
- KP. σοὶ γοῦν, ὅθ' εἴλου σὺν κακοῖς πράσσειν
κακά.
- IC. τί γὰρ μόνη μοι τῆσδ' ἄτερ βιώσιμον ; 566
- KP. ἀλλ' ἦδε μέντοι μὴ λέγ'. οὐ γὰρ ἔστ' ἔτι.
- IC. ἀλλὰ κτενεῖς νυμφεῖα τοῦ σαυτοῦ τέκνου ;
- KP. ἀρώσιμοι γὰρ χιᾶτέρων εἰσὶν γύαι.
- IC. οὐχ ὥς γ' ἐκείνῳ τῇδε τ' ἦν ἡρμοσμένα. 570
- KP. κακὰς ἐγὼ γυναῖκας υἱέσιν στυγῶ.
- IC. ὦ φίλταθ' Αἴμον, ὥς σ' ἀτιμάζει πατήρ.
- KP. ἄγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχος.
- *ΧΟ. ἡ γὰρ στερήσεις τῆσδε τὸν σαυτοῦ γόνον ;
- KP. Ἄιδης ὁ παύσων τούσδε τοὺς γάμους ἐμοί.
- ΧΟ. δεδογμέν', ὥς ἔοικε, τήνδε κατθανεῖν. 576
- KP. καὶ σοί γε κἄμοί. μὴ τριβὰς ἔτ', ἀλλὰ νιν
κομίζετ' εἴσω, δμῶες· ἐκ δὲ τοῦδε χρή
γυναῖκας εἶναι τάσδε μῆδ' ἀνειμένας.

φεύγουσι γάρ τοι χοί θρασεῖς, ὅταν πέλας
ἤδη τὸν Ἄιδην εἰσορῶσι τοῦ βίου. 581

[*Exeunt, into the palace, ANTIGONE and ISMENE guarded.
KREON remains on the scene.*]

στρ. α'

ΧΟ. εὐδαίμονες, οἷσι κακῶν ἄγευστος αἰών.
οἷς γὰρ ἂν σεισθῇ θεόθεν δόμος, ἄτας
οὐδὲν ἐλλείπει, γενεᾶς ἐπὶ πλήθος ἔρπον· 585
ὅμοιον ὥστε ποντίαις οἶδμα δυσπνόοις ὅταν
Θρήσσαισιν ἔρεβος ὕφαλον ἐπιδράμη πνοαῖς,
κυλίνδει βυσσόθεν κελαινὰν θίνα, καὶ 590
δυσάνεμοι στόνῳ βρέμουσιν ἀντιπλήγες ἀκταί.

ἀντ. α'

ἀρχαῖα τὰ Λαβδακιδᾶν οἴκων ὀρώμαι
πήματα *φθιτῶν ἐπὶ πῆμασι πίπτοντ', 595
οὐδ' ἀπαλλάσσει γενεὰν γένος, ἀλλ' ἐρείπει
θεῶν τις, οὐδ' ἔχει λύσιν. νῦν γὰρ ἐσχάτας
*ὅπερ
ρίζας *ἐτέτατο φάος ἐν Οἰδίπου δόμοις, 600
κατ' αὖ νιν φοινία θεῶν τῶν νερτέρων
ἀμᾶ κόνις λόγου τ' ἄνοια καὶ φρενῶν ἐρινύς.

στρ. β'

τεάν, Ζεῦ, δύνασιν τίς ἀνδρῶν ὑπερβασία
κατάσχοι ; 605
τὰν οὐθ' ὕπνος αἰρεῖ ποθ' ὁ *πάντ' ἀγρεύων,
οὔτε θεῶν *ἄκματοι μῆνες, ἀγήρως δὲ χρόνῳ
δυνάστας κατέχεις Ὀλύμπου μαρμαρόεσσαν
αἴγλαν. 610

τό τ' ἔπειτα καὶ τὸ μέλλον
καὶ τὸ πρὶν ἐπαρκέσει
νόμος ὅδ'· οὐδὲν ἔρπει
θνατῶν βιότῳ πάμπολύ γ' ἐκτὸς ἄτας.

ἀντ. β'

ἀ γὰρ δὴ πολὺπλαγκτος ἐλπίς πολλοῖς
μὲν ὄνασις ἀνδρῶν, 616
πολλοῖς δ' ἀπάτα κουφονόων ἐρώτων·
εἰδότι δ' οὐδὲν ἔρπει, πρὶν πυρὶ θερμῷ πόδα
τις

προσαύση. σοφία γὰρ ἔκ του κλεινὸν ἔπος
πέφάνται, 620

τὸ κακὸν δοκεῖν ποτ' ἐσθλὸν
τῷδ' ἔμμεν ὅτῳ φρένας
θεὸς ἄγει πρὸς ἄταν.

πράσσει δ' ὀλίγιστον χρόνον ἐκτὸς ἄτας. 625

ὅδε μὴν Αἴμων, παίδων τῶν σῶν
νέατον γέννημ'· ἄρ' ἀχνύμενος
τῆς μελλογάμου
τάλιδος ἥκει μόρον Ἀντιγόνης,
ἀπάτας λεχέων ὑπεραλγῶν ; 630

ΚΡ. τάχ' εἰσόμεσθα μάντεων ὑπέρτερον.

[Enter HAIMON from the spectators' right (i.e. as from the city).
He wears a χιτῶν and χλαμύς, with a πέτασος slung
behind his back. He speaks with calmness, though labour-
ing under the strongest excitement.]

ὦ παῖ, τελείαν ψῆφον ἄρα μὴ κλύων
τῆς μελλονύμφου πατρὶ λυσσαίνων πάρει ;
ἦ σοὶ μὲν ἡμεῖς πανταχῇ δρῶντες φίλοι ;

- ΑΙ. πάτερ, σός εἰμι· καὶ σύ μοι γνώμας ἔχων 635
 χρηστὰς ἀπορθοῖς, αἷς ἔγωγ' ἐφέψομαι.
 ἐμοὶ γὰρ οὐδεὶς ἀξιώσεται γάμος
 μείζων φέρεσθαι σοῦ καλῶς ἡγουμένου.
- ΚΡ. οὐτῷ γάρ, ὦ παῖ, χρὴ διὰ στέρνων ἔχειν,
 γνώμης πατρῶας πάντ' ὀπισθεν ἐστάναι. 640
 τούτου γὰρ οὐνεκ' ἄνδρες εὐχονται γονὰς
 κατηκόους φύσαντες ἐν δόμοις ἔχειν,
 ὡς καὶ τὸν ἐχθρὸν ἀνταμύνωνται κακοῖς,
 καὶ τὸν φίλον τιμῶσιν ἐξ ἴσου πατρί.
 ὅστις δ' ἀνωφέλητα φιτῦει τέκνα, 645
 τί τόνδ' ἂν εἴποις ἄλλο πλὴν αὐτῷ πόρους
 φύσαι, πολὺν δὲ τοῖσιν ἐχθροῖσιν γέλων;
 μή νῦν ποτ', ὦ παῖ, τὰς φρένας ἔϋφ' ἡδονῆς
 γυναικὸς οὐνεκ' ἐκβάλης, εἰδὼς ὅτι
 ψυχρὸν παραγκάλισμα τοῦτο γίγνεται, 650
 γυνὴ κακὴ ξύνευνος ἐν δόμοις. τί γὰρ
 γένοιτ' ἂν ἔλκος μείζον ἢ φίλος κακός;
 ἀλλὰ πτύσας ὥσει τε δυσμενῇ μέθες
 τὴν παιδ' ἐν Ἄιδου τήνδε νυμφεύειν τινί.
 ἐπεὶ γὰρ αὐτὴν εἶλον ἐμφανῶς ἐγὼ 655
 πόλεως ἀπιστήσασαν ἐκ πάσης μόνην,
 ψευδῇ γ' ἐμαυτὸν οὐ καταστήσω πόλει,
 ἀλλὰ κτενῶ. πρὸς ταῦτ' ἐφυμνείτω Δία
 ξύναιμον· εἰ γὰρ δὴ τὰ συγγενῇ φύσει
 ἄκοσμα θρέψω, κάρτα τοὺς ἔξω γένους. 660
 ἐν τοῖς γὰρ οἰκείοισιν ὅστις ἔστ' ἀνὴρ
 χρηστός, φανέεται κὰν πόλει δίκαιος ὢν.
 ὅστις δ' ὑπερβὰς ἢ νόμους βιάζεται,
 ἢ τοῦπιτάσσειν τοῖς κρατύνουσιν νοεῖ,

οὐκ ἔστ' ἐπαίνου τοῦτον ἐξ ἐμοῦ τυχεῖν. 665
 ἀλλ' ὃν πόλις στήσῃς, τοῦδε χρὴ κλύειν
 καὶ σμικρὰ καὶ δίκαια καὶ τὰναντία·
 καὶ τοῦτον ἂν τὸν ἄνδρα θαρσοίην ἐγὼ
 καλῶς μὲν ἄρχειν, εἴ δ' ἂν ἄρχεσθαι θέλῃν,
 δορός τ' ἂν ἐν χειμῶνι προστεταγμένον 670
 μένειν δίκαιον καγαθὸν παραστάτην.
 ἀναρχίας δὲ μείζον οὐκ ἔστιν κακόν.
 αὕτη πόλεις τ' ὄλλουσιν, ἥδ' ἀναστάτους
 οἴκους τίθησιν· ἥδε *συμμάχου δορὸς
 τροπὰς καταρρήγνυσι. τῶν δ' ὀρθουμένων 675
 σώζει τὰ πολλὰ σώμαθ' ἢ πειθαρχία.
 οὕτως ἀμυντέ' ἐστὶ τοῖς κοσμουμένοις,
 κοῦτοι γυναικὸς οὐδαμῶς ἡσσητέα.

κρεῖσσον γάρ, εἴπερ δεῖ, πρὸς ἀνδρὸς ἐκπεσεῖν,
 κοῦκ ἂν γυναικῶν ἡσσοιες καλοίμεθ' ἂν. 680
ΧΟ. ἡμῖν μὲν, εἰ μὴ τῷ χρόνῳ κεκλέμμεθα,
 λέγειν φρονούντως ὧν λέγεις δοκεῖς πέρι.

ΑΙ. πάτερ, θεοὶ φύουσιν ἀνθρώποις φρένας,
 πάντων ὅσ' ἔστι κτηνιάτων ὑπέρτατον.
 ἐγὼ δ', ὅπως σὺ μὴ λέγεις ὀρθῶς τάδε, 685
 οὔτ' ἂν δυναίμην μήτ' ἐπίσταίμην λέγειν·
 γένοιτο μέντ' ἂν χᾶτέρῳ καλῶς ἔχον.
 σοῦ δ' οὖν πέφυκα πάντα προσκοπεῖν ὅσα
 λέγει τις ἢ πράσσει τις ἢ ψέγειν ἔχει.
 τὸ γὰρ σὸν ὄμμα δεινὸν ἀνδρὶ δημότῃ 690
 λόγοις τοιούτοις οἷς σὺ μὴ τέρψει κλύων.
 ἐμοὶ δ' ἀκούειν ἔσθ' ὑπὸ σκότου τάδε,
 τὴν παῖδα ταύτην οἷ' ὀδύρεται πόλις,
 πασῶν γυναικῶν ὡς ἀναξιοτάτῃ

κάκιστ' ἀπ' ἔργων εὐκλεεστάτων φθίνει· 695
 ἥτις τὸν αὐτῆς αὐτάδελφον ἐν φοναῖς
 πεπτῶτ' ἄθαρπτον μήθ' ὑπ' ὤμηστῶν κυνῶν
 εἶας' ὀλέσθαι μήθ' ὑπ' οἰωνῶν τινος·
 οὐχ ἦδε χρυσῆς ἀξία τιμῆς λαχεῖν ;
 τοιάδ' ἐρεμνὴ σῖγ' ἐπέρχεται φάτις. 700
 ἐμοὶ δὲ σοῦ πρᾶσσοντος εὐτυχῶς, πάτερ,
 οὐκ ἔστιν οὐδὲν κτῆμα τιμιώτερον.
 τί γὰρ πατρὸς θάλλοντος εὐκλείας τέκνοις
 ἄγαλμα μείζον, ἢ τί πρὸς παίδων πατρί ;
 μή νυν ἐν ἡθος μῦνον ἐν σαυτῷ φόρει, 705
 ὡς φῆς σύ, κοῦδὲν ἄλλο, τοῦτ' ὀρθῶς ἔχειν.
 ὅστις γὰρ αὐτὸς ἢ φρονεῖν μόνος δοκεῖ,
 ἢ γλῶσσαν ἦν οὐκ ἄλλος ἢ ψυχὴν ἔχειν,
 οὔτοι διαπτυχθέντες ὥφθησαν κενοί.
 ἀλλ' ἄνδρα, κεῖ τις ἢ σοφός, τὸ μανθάνειν 710
 πόλλ' αἰσχροὺς οὐδὲν καὶ τὸ μὴ τείνειν ἄγαν.
 ὁρᾷς παρὰ ρείθροισι χειμάρροισι ὅσα
 δένδρων ὑπεῖκει, κλῶνας ὡς ἐκσώζεται·
 τὰ δ' ἀντιτείνοντ' αὐτόπρεμν' ἀπόλλυται.
 αὐτῶς δὲ ναὸς ὅστις ἐγκρατὴ πόδα 715
 τείνας ὑπεῖκει μηδέν, ὑπτίους κάτω
 στρέψας τὸ λοιπὸν σέλμασιν ναυτίλλεται.
 ἀλλ' εἶκε θυμοῦ καὶ μετάστασιν δίδου.
 γνῶμη γὰρ εἴ τις καπ' ἐμοῦ νεωτέρου
 πρόσσεστι, φήμ' ἔγωγε πρεσβεύειν πολλὸν 720
 φῦναι τὸν ἄνδρα πάντ' ἐπιστήμης πλέων·
 εἰ δ' οὔν, φιλεῖ γὰρ τοῦτο μὴ ταύτῃ ῥέπειν,
 καὶ τῶν λεγόντων εὖ καλὸν τὸ μανθάνειν.

ΧΟ. ἄναξ, σέ τ' εἰκός, εἴ τι καίριον λέγει,

μαθεῖν, σέ τ' αὖ τοῦδ'· εὖ γὰρ εἴρηται διπλᾶ.

ΚΡ. οἱ τηλικοῖδε καὶ διδαξόμεσθα δὴ 726

φρονεῖν ὑπ' ἀνδρὸς τηλικούδε τὴν φύσιν;

ΑΙ. μηδὲν τὸ μὴ δίκαιον· εἰ δ' ἐγὼ νέος,
οὐ τὸν χρόνον χρὴ μᾶλλον ἢ τάργα σκοπεῖν.

ΚΡ. ἔργον γάρ ἐστι τοὺς ἀκοσμοῦντας σέβειν; 730

ΑΙ. οὐδ' ἂν κελεύσαιμ' εὐσεβεῖν εἰς τοὺς κακοὺς.

ΚΡ. οὐχ ἥδε γὰρ τοιαῦδ' ἐπείληπται νόσω;

ΑΙ. οὐ φησι Θήβης τῆσδ' ὁμόπολις λεώς.

ΚΡ. πόλις γὰρ ἡμῖν ἀμὲ χρὴ τάσσειν ἐρεῖ;

ΑΙ. ὁρᾷς τόδ' ὥς εἴρηκας ὥς ἄγαν νέος; 735

ΚΡ. ἄλλω γὰρ ἢ μοι χρή με τῆσδ' ἄρχειν χθονός;

ΑΙ. πόλις γὰρ οὐκ ἔσθ' ἥτις ἀνδρός ἐσθ' ἐνός.

ΚΡ. οὐ τοῦ κρατοῦντος ἡ πόλις νομίζεται;

ΑΙ. καλῶς ἐρήμης γ' ἂν σὺ γῆς ἄρχοις μόνος.

ΚΡ. ὅδ', ὥς ἔοικε, τῇ γυναικὶ συμμαχεῖ. 740

ΑΙ. εἶπερ γυνὴ σύ· σοῦ γὰρ οὖν προκῆδομαι.

ΚΡ. ὦ παγκάκιστε, διὰ δίκης ἰὼν πατρί.

ΑΙ. οὐ γὰρ δίκαιά σ' ἐξαμαρτάνονθ' ὀρώ.

ΚΡ. ἀμαρτάνω γὰρ τὰς ἐμὰς ἀρχὰς σέβων;

ΑΙ. οὐ γὰρ σέβεις, τιμάς γε τὰς θεῶν πατῶν. 745

ΚΡ. ὦ μιαρὸν ἦθος καὶ γυναικὸς ὕστερον.

ΑΙ. οὐ τὰν ἔλοις ἦσσω γε τῶν αἰσχυρῶν ἐμέ.

ΚΡ. ὁ γοῦν λόγος σοι πᾶς ὑπὲρ κείνης ὅδε.

ΑΙ. καὶ σοῦ γε κάμου καὶ θεῶν τῶν νερτέρων.

ΚΡ. ταύτην ποτ' οὐκ ἔσθ' ὥς ἔτι ζῶσαν γαμεῖς. 750

ΑΙ. ἥδ' οὖν θανεῖται καὶ θανούσ' ὀλεῖ τινα.

ΚΡ. ἡ κάπαπειλῶν ὧδ' ἐπεξέρχει θρασύς;

ΑΙ. τίς δ' ἔστ' ἀπειλὴ πρὸς κενὰς γνώμας λέγειν;

ΚΡ. κλαίων φρενώσεις, ὧν φρενῶν αὐτὸς κενός.

ΑΙ. εἰ μὴ πατὴρ ἦσθ', εἶπον ἄν σ' οὐκ εὖ φρονεῖν.

ΚΡ. γυναικὸς ὦν δούλευμα μὴ κώτιλλέ με. 756

ΑΙ. βούλει λέγειν τι καὶ λέγων μηδὲν κλύειν.

ΚΡ. ἄληθες; ἀλλ' οὐ τόνδ' Ὀλυμπον, ἴσθ' ὅτι, χαίρων ἐπὶ ψόγοισι δειννάσεις ἐμέ.

ἄγετε τὸ μῖσος, ὥς κατ' ὄμματ' αὐτίκα 760
παρόντι θνήσκη πλησία τῷ νυμφίῳ.

ΑΙ. οὐ δῆτ' ἔμοιγε, τοῦτο μὴ δόξης ποτέ,
οὔθ' ἤδ' ὀλεῖται πλησία, σύ τ' οὐδαμὰ
τοῦμὸν προσόψει κρᾶτ' ἐν ὀφθαλμοῖς ὀρών,
ὥς τοῖς θέλουσι τῶν φίλων μαίνη ξυνών. 765

[Exit HAIMON to the spectators' right.

ΧΟ. ἀνὴρ, ἀναξ, βέβηκεν ἐξ ὀργῆς ταχύς·
νοῦς δ' ἐστὶ τηλικούτος ἀλγήσας βαρύς.

ΚΡ. δράτω, φρονεῖτω μεῖζον ἢ κατ' ἄνδρ' ἰών·
τῷ δ' οὖν κόρα τῷδ' οὐκ ἀπαλλάξει μόρου.

ΧΟ. ἄμφω γὰρ αὐτῷ καὶ κατακτεῖναι νοεῖς; 770

ΚΡ. οὐ τήν γε μὴ θιγοῦσαν· εὖ γὰρ οὖν λέγεις.

ΧΟ. μόρῳ δὲ ποίῳ καὶ σφε βουλεύει κτανεῖν;

ΚΡ. ἄγων ἔρημος ἔνθ' ἂν ἦ βροτῶν στίβος,
κρύψω πετρώδει ζῶσαν ἐν κατώρυχι,
φορβῆς τοσοῦτον ὥς ἄγος μόνον προθείς, 775
ὅπως μῖασμα πᾶσ' ὑπεκφύγη πόλις.

κἀκεῖ τὸν Ἄιδην, ὃν μόνον σέβει θεῶν,
αἰτουμένη που τεύξεται τὸ μὴ θανεῖν,
ἢ γνώσεται γοῦν ἀλλὰ τηνικαῦθ' ὅτι
πόνος περὶσσός ἐστι τὰν Ἄιδου σέβειν. 780

[Exit KREON, attended, into the palace.

στρ.

ΧΟ. Ἔρως ἀνίκατε μάχαν, Ἔρως, ὃς ἐν † κτή-
 μασι πίπτεις,
 ὃς ἐν μαλακαῖς παρειαῖς νεάνιδος ἐννυχεύεις,
 φοιτᾷς δ' ὑπερπόντιος ἐν τ' ἀγρονόμοις
 αὐλαῖς. 785
 καί σ' οὔτ' ἀθανάτων φύξιμος οὐδεὶς
 οὔθ' ἀμερίων *σέ γ' ἀνθρώπων· ὁ δ' ἔχων
 μέμνηεν. 790

ἀντ.

σὺ καὶ δικαίων ἀδίκους φρένας παρασπᾷς
 ἐπὶ λώβα·
 σὺ καὶ τόδε νεῖκος ἀνδρῶν ξύναιμον ἔχεις
 παράξας. 794
 νικᾷ δ' ἐναργῆς βλεφάρων ἴμερος εὐλέκτρον
 νύμφας, τῶν μεγάλων *γάρ, Ἔρος, ἄρχεις
 θεσμῶν· ἄμαχος γὰρ ἐμπαίζει θεὸς Ἀφροδίτα.
 νῦν δ' ἤδη ἔγω καὐτὸς θεσμῶν 801
 ἔξω φέρομαι τὰδ' ὀρώων, ἰσχειν δ'
 οὐκέτι πηγὰς δύναμαι δακρύων,
 τὸν παγκοίτην ὅθ' ὀρώ θάλαμον
 τήνδ' Ἀντιγόνην ἀνύτουσαν. 805

[Enter, from the palace, ANTIGONE, guarded.]

στρ. α'

ΑΝ. ὀρᾷτ' ἐμ', ὦ γὰρ πατρίας πολῖται, τὰν
 νεάταν ὁδὸν
 στείχουσιν, νέατον δὲ φέγγος λεύσσουν
 ἀελίου, 810

κοῦποτ' αὐθις· ἀλλὰ μ' ὁ παγκοίτας "Αἶδας
 ζῶσαν ἄγει
 τὰν Ἀχέροντος
 ἀκτάν, οὐθ' ὑμεναίων ἔγκληρον, οὐτ' *ἐπινύμ-
 φειός
 πώ μέ τις ὕμνος ὕμνησεν, ἀλλ' Ἀχέροντι
 νυμφεύσω. 816

κύστ. α'

ΧΟ. οὐκοῦν κλεινὴ καὶ ἔπαινον ἔχουσ' 817
 ἐς τόδ' ἀπέρχει κεῦθος νεκύων·
 οὔτε φθινάσιν πληγεῖσα νόσοις
 οὔτε ξιφέων ἐπίχειρα λαχοῦσ', 820
 ἀλλ' αὐτόνομος, ζῶσα μόνη δὴ
 θνατῶν Ἀΐδην καταβήσει.

ἀντ. α'

ΑΝ. ἤκουσα δὴ λυγροτάταν ὀλέσθαι τὰν Φρυγίαν
 ξέναν
 Ταντάλου Σιπύλῳ πρὸς ἄκρῳ, τὰν κισσὸς
 ὥς ἀτενῆς 825
 πετραία βλάστα δάμασεν· καὶ νιν *ὄμβροι
 τακομέναν,
 ὥς φάτις ἀνδρῶν,
 χιών τ' οὐδαμὰ λείπει, τέγγει δ' ὑπ' ὀφρύσι
 παγκλαύτοις 831
 δειράδας· ἃ με δαίμων ὁμοιοτάταν κατευνάζει.

κύστ. β'

ΧΟ. ἀλλὰ θεός τοι καὶ θεογεννής,
 ἡμεῖς δὲ βροτοὶ καὶ θνητογενεῖς. 835
 καί τοι φθιμένη μέγα κακοῦσαι

τοῖς ἰσοθέοις σύγκληρα λαχεῖν
ζῶσαν καὶ ἔπειτα θανοῦσαν.

στρ. β'

ΑΝ. οἷμοι γελῶμαι. τί με, πρὸς θεῶν πατρῶων,
οὐκ *οἰχομέναν ὑβρίζεις, ἀλλ' ἐπίφαντον ; 840
ὦ πόλις, ὦ πολέως πολυκτήμενες ἄνδρες,
ἰὼ Διρκαῖαι κρῆναι
Θήβας τ' εὐαρμάτου ἄλσος, ἔμπας ξυμμάρτυρας
ὑμῖν ἐπικτῶμαι, 846
οἷα φίλων ἄκλαυτος, οἷοις νόμοις
πρὸς ἔργμα τυμβόχωστον ἔρχομαι τάφου
ποταίνου.
ἰὼ δύστανος, *βροτοῖς οὔτε νεκροῖς κυρούσα
μέτοικος, οὐ ζῶσιν, οὐ θανοῦσιν. 851

στρ. γ'

ΧΟ. προβᾶς' ἐπ' ἔσχατον θράσους
ὑψηλὸν ἐς Δίκας βάθρον,
προσέπεσες, ὦ τέκνον, πολὺ.
πατρῶον δ' ἐκτίνεις τιν' ἄθλον. 855

ἀντ. β'

ΑΝ. ἔψαυσας ἀλγεινοτάτας ἐμοὶ ἑμερίμνας,
πατρὸς τριπόλιστον οἶκτον τοῦ τε πρόπαντος
ἀμετέρου πότμου κλεινοῖς Λαβδακίδαισιν. 861
ἰὼ ματρῶαι λέκτρων
ἅται κοιμήματά τ' αὐτογέννητ' ἐμῷ πατρὶ
δυσμόρου ματρός, 865
οἷων ἐγὼ ποθ' ἅ ταλαίφρων ἔφυν.
πρὸς οὓς ἀραῖος, ἄγαμος, ἅδ' ἐγὼ μέτοικος
ἔρχομαι.

ἰὼ δυσπότημων κασίγνητε γάμων κυρήσας, 870
θανὼν ἔτ' οὔσαν κατήναρές με.

ἀντ. γ'

ΧΟ. σέβειν μὲν εὐσέβειά τις,
κράτος δ', ὅτῳ κράτος μέλει,
παραβατὸν οὐδαμᾶ πέλει·
σὲ δ' αὐτόγνωτος ὤλεσ' ὀργά. 875

ἐπωδ.

ΑΝ. ἄκλαυτος, ἄφιλος, ἀνυμέναιος ταλαίφρων
ἄγομαι
τάνδ' ἐτοίμαν ὁδόν.
οὐκέτι μοι τόδε λαμπάδος ἱερὸν
ὄμμα θέμις ὀρᾶν ταλαίνα· 880
τὸν δ' ἐμὸν πότμον ἀδάκρυτον
οὐδεὶς φίλων στενάζει.

[Enter KREON, attended, from the palace.]

ΚΡ. ἄρ' ἴστ', ἀοιδὰς καὶ γόους πρὸ τοῦ θανεῖν
ὥς οὐδ' ἂν εἰς παύσαιτ' ἄν, εἰ χρεῖη λέγειν;
οὐκ ἄξεθ' ὥς τάχιστα; καὶ κατηρεφεῖ 885
τύμβῳ περιπτύξαντες, ὥς εἶρηκ' ἐγώ,
ἄφετε μόνην ἔρημον, εἴτε χρῆ θανεῖν
εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειν στέγη.
ἡμεῖς γὰρ ἄγνοὶ τοῦπὶ τήνδε τὴν κόρην·
μετοικίας δ' οὖν τῆς ἄνω στερήσεται. 890

ΑΝ. ὦ τύμβος, ὦ νυμφεῖον, ὦ κατασκαφῆς
οἴκησις ἀείφρουρος, οἱ πορεύομαι
πρὸς τοὺς ἐμαυτῆς, ὦν ἀριθμὸν ἐν νεκροῖς
πλείστον δέδεκται Φερσέφασσ' ὀλωλότων·

ὦν λισσθία ἔγω καὶ κάκιστα δὴ μακρῷ 895
 κάτειμι, πρίν μοι μοῖραν ἐξήκειν βίου.
 ἐλθοῦσα μέντοι κάρτ' ἐν ἐλπίσιν τρέφω
 φίλη μὲν ἥξειν πατρί, προσφιλῆς δὲ σοί,
 μῆτερ, φίλη δὲ σοί, κασίγνητον κára·
 ἐπεὶ θανόντας αὐτόχειρ ὑμᾶς ἐγὼ 900
 ἔλουσα κακόσμησα καπιτυμβίους
 χοὰς ἔδωκα· νῦν δέ, Πολύνεικες, τὸ σὸν
 δέμας περιστέλλουσα τοιάδ' ἄρνυμαι.
 [καίτοι σ' ἐγὼ τίμησα, τοῖς φρονούσιν, εὔ.
 οὐ γάρ ποτ' οὔτ' ἄν, εἰ τέκν' ὦν μήτηρ ἔφυν,
 οὔτ' εἰ πόσις μοι κατθανὼν ἐτήκετο, 906
 βία πολιτῶν τόνδ' ἂν ἠρόμην πόνον.
 τίνος νόμου δὴ ταῦτα πρὸς χάριν λέγω ;
 πόσις μὲν ἄν μοι κατθανόντος ἄλλος ᾔην,
 καὶ παῖς ἀπ' ἄλλου φωτός, εἰ τοῦδ' ἤμπλακον·
 μητρὸς δ' ἐν "Αἰδου καὶ πατρὸς κεκευθότοιιν
 οὐκ ἔστ' ἀδελφὸς ὅστις ἂν βλάστοι ποτέ.
 τοιῷδε μέντοι σ' ἐκπροτιμήσας ἐγὼ
 νόμῳ, Κρέοντι ταῦτ' ἔδοξ' ἀμαρτάνειν
 καὶ δεινὰ τολμᾶν, ὧ κασίγνητον κára. 915
 καὶ νῦν ἄγει με διὰ χερῶν οὔτῳ λαβὼν
 ἄλεκτρον, ἀνυμέναιον, οὔτε του γάμου
 μέρος λαχοῦσαν οὔτε παιδείου τροφῆς·
 ἀλλ' ὧδ' ἔρημος πρὸς φίλων ἢ δύσμορος
 ζῶσ' εἰς θανόντων ἔρχομαι κατασκαφάς·] 920
 ποίαν παρεξελθοῦσα δαιμόνων δίκην ;

* * * *

τί χρή με τὴν δύστηνον ἐς θεοὺς ἔτι
 βλέπειν, †τίν' αὐδᾶν ξυμμάχων, ἐπεὶ γε δὴ

τὴν δυσσέβειαν εὐσεβοῦς' ἐκτησάμην ;
 ἀλλ' εἰ μὲν οὖν τάδ' ἐστὶν ἐν θεοῖς καλὰ, 925
 παθόντες ἂν ξυγγνοῖμεν ἡμαρτηκότες·
 εἰ δ' οἶδ' ἁμαρτάνουσιν, μὴ πλείω κακὰ
 πάθοιεν ἢ καὶ δρῶσιν ἐκδίκως ἐμέ.

ΧΟ. ἔτι τῶν αὐτῶν ἀνέμων αὐταὶ
 ψυχῆς ῥιπαὶ τήνδε γ' ἔχουσιν. 930

ΚΡ. τοιγὰρ τούτων τοῖσιν ἄγουσιν
 κλαύμαθ' ὑπάρξει βραδυτῆτος ὑπερ.

ΑΝ. οἴμοι, θανάτου τοῦτ' ἐγγυτάτω
 τοῦπος ἀφίκται.

ΚΡ. θαρσεῖν οὐδὲν παραμυθοῦμαι,
 μὴ οὐ τάδε ταύτῃ κατακυροῦσθαι. 935

ΑΝ. ὦ γῆς Θήβης ἄστυ πατρῶον
 καὶ θεοὶ προγενεῖς,
 ἄγομαι δὴ κοῦκέτι μέλλω.
 λεύσσετε, Θήβης οἱ κοιρανίδαι, 940
 τὴν βασιλειδᾶν μούνην λοιπήν,
 οἷα πρὸς οἴων ἀνδρῶν πάσχω,
 τὴν εὐσεβίαν σεβίσασα.

[The guards lead away ANTIGONE to the spectators' left.]

στρ. α'

ΧΟ. ἔτλα καὶ Δανάας οὐράνιον φῶς
 ἀλλάξαι δέμας ἐν χαλκοδέτοις αὐλαῖς· 945
 κρυπτομένα δ' ἐν τυμβήρῃ θαλάμῳ κατ-
 εζεύχθη·

καίτοι <καὶ> γενεᾷ τίμιος, ὦ παῖ παῖ,
 καὶ Ζηνὸς ταμιεύεσκε γονὰς χρυσορύτους. 950
 ἀλλ' ἅ μοιριδία τις δύνασις δεινὰ·

οὐτ' ἄν νιν ὄλβος οὐτ' Ἄρης, οὐ πύργος,
οὐχ ἀλίκτυποι
κελαιναὶ νᾶες ἐκφύγοιεν.

ἀντ. α'

ζεύχθη δ' *ὀξύχολος παῖς ὁ Δρύαντος, 955
Ἡδωνῶν βασιλεύς, κερτομίοις ὀργαῖς,
ἐκ Διονύσου πετρώδει κατάφαρκτος ἐν δεσμῶ.
οὕτω τᾶς μανίας δεινὸν ἀποστάζει
ἄνθηρόν τε μένος. κεῖνος ἐπέγνω μανίαις 960
ψαύων τὸν θεὸν ἐν κερτομίοις γλώσσαις.
παύεσκε μὲν γὰρ ἐνθέους γυναῖκας εὐίον τε
πῦρ,
φιλαύλους τ' ἠρέθιζε Μούσας. 965

στρ. β'

παρὰ δὲ Κυανεᾶν *πελάγει διδύμας ἀλὸς
*ἀκτᾶ Βοσπορία θ' ὁ Θρηκῶν <κλήζεται>
Σαλμυδησός, ἴν' ἀγχίπολις Ἄρης 970
δισσοῖσι Φινεΐδαις
εἶδεν ἀρατὸν ἔλκος
τυφλωθὲν ἐξ ἀγρίας δάμαρτος
ἀλαδὸν ἀλαστόροισιν ὀμμάτων' κύκλοις,
*ἀραχθέντων ὑφ' αἵματηραῖς 975
χείρεσσι καὶ κερκίδων ἀκμαῖσιν.

ἀντ. β'

κατὰ δὲ τακόμενοι μέλεοι μελέαν πάθαν
κλαῖον, ματρὸς ἔχοντες ἀνύμφευτον γονάν· 980
ἀ δὲ σπέρμα μὲν ἀρχαιογόνων <δὴ>
ἄντασ' Ἐρεχθεῖδᾶν,

τηλεπόροις δ' ἐν ἄντροις
 τράφη θυέλλαισιν ἐν πατρώαις
 Βορέας ἄμιππος ὀρθόποδος ὑπὲρ πάγου, 985
 θεῶν παῖς· ἀλλὰ κάπ' ἐκείνα
 Μοῖραι μακραίωνες ἔσχον, ὦ παῖ.

[Enter TEIRESIAS, from the spectators' right, led by a boy. He wears a χιτὼν and ἱμάτιον : his head is bare.]

- ΤΕ. Θήβης ἄνακτες, ἤκομεν κοινὴν ὁδὸν
 δὺ' ἐξ ἐνὸς βλέποντε· τοῖς τυφλοῖσι γὰρ
 αὕτη κέλευθος ἐκ προηγητοῦ πέλει. 990
- ΚΡ. τί δ' ἔστιν, ὦ γεραιὲ Τειρεσία, νέον ;
- ΤΕ. ἐγὼ διδάξω, καὶ σὺ τῷ μάντει πιθοῦ.
- ΚΡ. οὐκ οὐν πάρος γε σῆς ἀπεστάτουν φρενός.
- ΤΕ. τοιγὰρ δι' ὀρθῆς τήνδ' *ἐναυκλήρεις πόλιν.
- ΚΡ. ἔχω πεπονθὼς μαρτυρεῖν ὀνήσιμα. 995
- ΤΕ. φρόνει βεβῶς αὖ νῦν ἐπὶ ξυροῦ τύχης.
- ΚΡ. τί δ' ἔστιν ; ὥς ἐγὼ τὸ σὸν φρίσσω στόμα.
- ΤΕ. γνῶσει, τέχνης σημεία τῆς ἐμῆς κλύων.
 εἰς γὰρ παλαιὸν θᾶκον ὀρνιθοσκόπον
 ἵζων, ἵν' ἦν μοι παντὸς οἰωνοῦ λιμήν, 1000
 ἀγνώτ' ἀκούω φθόγγον ὀρνίθων, κακῷ
 κλάζοντας οἷστρω καὶ βεβαρβαρωμένῳ·
 καὶ σπῶντας ἐν χηλαῖσιν ἀλλήλους φοναῖς
 ἔγνων· πτερῶν γὰρ ῥοῖβδος οὐκ ἄσημος ἦν.
 εὐθύς δὲ δείσας ἐμπύρων ἐγευόμην 1005
 βωμοῖσι παμφλέκτοισιν· ἐκ δὲ θυμάτων
 Ἕφαιστος οὐκ ἔλαμπεν, ἀλλ' ἐπὶ σποδῷ
 μυδῶσα κῆκῖς μηρίων ἐτήκετο
 καῖτρυφε κἀνέπτυε, καὶ μετάρσιοι

χολαὶ διεσπείροντο, καὶ καταρρυεῖς 1010
 μηροὶ καλυπτῆς ἐξέκειντο πιμελῆς.
 τοιαῦτα παιδὸς τοῦδ' ἐμάνθανον πάρα
 φθίνοντ' ἀσήμεων ὀργίων μαντεύματα·
 ἐμοὶ γὰρ οὗτος ἡγεμών, ἄλλοις δ' ἐγώ.
 καὶ ταῦτα τῆς σῆς ἐκ φρενὸς νοσεῖ πόλις. 1015
 βωμοὶ γὰρ ἡμῖν ἐσχάrai τε παντελεῖς
 πλήρεις ὑπ' οἰωνῶν τε καὶ κυνῶν βορᾶς
 τοῦ δυσμόρου πεπτῶτος Οἰδίου γόνου.
 καὶ οὐ δέχονται θυστάδας λιτὰς ἔτι
 θεοὶ παρ' ἡμῶν οὐδὲ μηρίων φλόγα, 1020
 οὐδ' ὄρνις εὐσήμεους ἀπορροιβδεῖ βοάς,
 ἀνδροφθόρου βεβρώτες αἵματος λίπος.
 ταῦτ' οὖν, τέκνον, φρόνησον. ἀνθρώποισι γὰρ
 τοῖς πᾶσι κοινόν ἐστι τοῦξαρμάρτανειν·
 ἐπεὶ δ' ἀμάρτη, κείνος οὐκέτ' ἐστ' ἀνὴρ 1025
 ἄβουλος οὐδ' ἀνολβος, ὅστις ἐς κακὸν
 πεσὼν ἀκείται μηδ' ἀκίνητος πέλει.
 αὐθαδία τοι σκαιότητ' ὀφλισκάνει.
 ἀλλ' εἴκε τῷ θανόντι, μηδ' ὀλωλότα
 κέντει. τίς ἀλκὴ τὸν θανόντ' ἐπικτανεῖν ; 1030
 εὖ σοι φρονήσας εὖ λέγω· τὸ 'μανθάνειν δ'
 ἡδιστον εὖ λέγοντος, εἰ κέρδος λέγοι.
 ΚΡ. ὦ πρέσβυ, πάντες ὥστε τοξόται σκοποῦ
 τοξεύετ' ἀνδρὸς τοῦδε, κούδὲ μαντικῆς
 ἄπρακτος ὑμῖν εἰμι, τῶν δ' ὑπὰὶ γένους 1035
 ἐξημπόλημαι κάμπεφόρτισμαι πάλαι.
 κερδαίνειτ', ἐμπολᾶτε τὰπὸ Σάρδεων
 ἡλεκτρον, εἰ βούλεσθε, καὶ τὸν Ἰνδικὸν
 χρυσόν· τάφῳ δ' ἐκείνον οὐχὶ κρύψετε.

οὐδ' εἰ θέλουσ' οἱ Ζηνὸς αἰετοὶ βορὰν 1040
 φέρειν νιν ἄρπάζοντες ἐς Διὸς θρόνους,
 οὐδ' ὥς μίασμα τοῦτο μὴ τρέσας ἐγὼ
 θάπτειν παρήσω κείνον· εὖ γὰρ οἶδ' ὅτι
 θεοὺς μαιίνειν οὔτις ἀνθρώπων σθένει.
 πίπτουσι δ', ὦ γεραιὲ Τειρεσία, βροτῶν 1045
 χοῖ πολλὰ δεινοὶ πτώματ' αἷσchr', ὅταν
 λόγους

αἰσχροὺς καλῶς λέγωσι τοῦ κέρδους χάριν.

ΤΕ. φεῦ·

ἄρ' οἶδεν ἀνθρώπων τις, ἄρα φράζεται—

ΚΡ. τί χρῆμα; ποῖον τοῦτο πάγκοινον λέγεις;

ΤΕ. ὅσω κράτιστον κτημάτων εὐβουλία; 1050

ΚΡ. ὅσωπερ, οἶμαι, μὴ φρονεῖν πλείστη βλάβη.

ΤΕ. ταύτης σὺ μέντοι τῆς νόσου πλήρης ἔφυς.

ΚΡ. οὐ βούλομαι τὸν μάντιν ἀντειπεῖν κακῶς.

ΤΕ. καὶ μὴν λέγεις, ψευδῇ με θεσπίζειν λέγων.

ΚΡ. τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος. 1055

ΤΕ. τὸ δ' ἐκ τυράννων αἰσχροκέρδειαν φιλεῖ.

ΚΡ. ἄρ' οἶσθα ταγοὺς ὄντας ἂν λέγῃς λέγων;

ΤΕ. οἶδ'. ἐξ ἐμοῦ γὰρ τήνδ' ἔχεις σώσας πόλιν.

ΚΡ. σοφὸς σὺ μάντις, ἀλλὰ τὰδικεῖν φιλῶν.

ΤΕ. ὄρσεις με τὰκίνητα διὰ φρενῶν φράσαι. 1060

ΚΡ. κίνει, μόνον δὲ μὴ 'πὶ κέρδεσιν λέγων.

ΤΕ. οὕτω γὰρ ἤδη καὶ δοκῶ τὸ σὸν μέρος.

ΚΡ. ὥς μὴ 'μπολήσων ἴσθι τὴν ἐμὴν φρένα.

ΤΕ. ἀλλ' εὖ γέ τοι κάτισθι μὴ πολλοὺς ἔτι
 τρόχους ἀμιλλητῆρας ἡλίου τελῶν, 1065
 ἐν οἷσι τῶν σῶν αὐτὸς ἐκ σπλάγχχνων ἕνα
 νέκυν νεκρῶν ἀμοιβὸν ἀντιδοὺς ἔσει,

ἀνθ' ὧν ἔχεις μὲν τῶν ἄνω βαλὼν κάτω,
 ψυχὴν τ' ἀτίμως ἐν τάφῳ κατῴκισας,
 ἔχεις δὲ τῶν κάτωθεν ἐνθάδ' αὖ θεῶν 1070
 ἄμοιρον, ἀκτέριστον, ἀνόσιον νέκυν.
 ὧν οὔτε σοὶ μέτεστιν οὔτε τοῖς ἄνω
 θεοῖσιν, ἀλλ' ἐκ σοῦ βιάζονται τάδε.
 τούτων σε λωβητῆρες ὑστεροφθόροι
 λοχῶσιν "Αἰδου καὶ θεῶν Ἑρινύες, 1075
 ἐν τοῖσιν αὐτοῖς τοῖσδε ληφθῆναι κακοῖς.
 καὶ ταῦτ' ἄθρησον εἰ κατηργυρωμένος
 λέγω· φανεῖ γὰρ οὐ μακροῦ χρόνου τριβὴ
 ἀνδρῶν γυναικῶν σοῖς δόμοις κωκύματα.
 ἐχθραὶ δὲ πᾶσαι συνταράσσονται πύλεις, 1080
 ὅσων σπαράγματ' ἦ κύνες καθήγνισαν,
 ἦ θῆρες, ἦ τις πτηνὸς οἰωνός, φέρων
 ἀνόσιον ὁσμὴν ἐστιοῦχον ἐς πόλιν.
 τοιαῦτά σου, λυπεῖς γάρ, ὥστε τοξότης
 ἀφῆκα θυμῷ καρδίας τοξεύματα 1085
 βέβαια, τῶν σὺν θάλπος οὐχ ὑπεκδραμεῖ.
 ὦ παῖ, σὺ δ' ἡμᾶς ἄπαγε πρὸς δόμους, ἵνα
 τὸν θυμὸν οὗτος ἐς νεωτέρους ἀφῇ,
 καὶ γινῶ τρέφειν τὴν γλῶσσαν ἡσυχωτέραν
 τὸν νοῦν τ' ἀμείνω τῶν φρενῶν ἣ νῦν φέρει.

[Exit TEIRESIAS to the spectators' right.]

- ΧΟ.** ἀνὴρ, ἄναξ, βέβηκε δεινὰ θεσπίσας· 1091
 ἐπιστάμεσθα δ', ἐξ ὅτου λευκὴν ἐγὼ
 τήνδ' ἐκ μελαίνης ἀμφιβάλλομαι τρίχα,
 μή πώ ποτ' αὐτὸν ψεῦδος ἐς πόλιν λακείν.
ΚΡ. ἔγνωκα καὐτὸς καὶ ταράσσομαι φρένας· 1095

τό τ' εἰκαθεῖν γὰρ δεινόν, ἀντιστάντα δὲ
ἄτῃ πατάξαι θυμὸν ἐν δεινῷ πάρα.

ΧΟ. εὐβουλίας δεῖ, παῖ Μενοικέως, λαβεῖν.

ΚΡ. τί δῆτα χρὴ δρᾶν; φράζε, πείσομαι δ' ἐγώ.

ΧΟ. ἔλθων κόρην μὲν ἐκ κατώρυχος στέγης 1100
ἄνες, κτίσων δὲ τῷ προκειμένῳ τάφον.

ΚΡ. καὶ ταῦτ' ἐπαινεῖς καὶ *δοκεῖ παρεικαθεῖν;

ΧΟ. ὅσον γ', ἄναξ, τάχιστα· συντέμνουσι γὰρ
θεῶν ποδώκεις τοὺς κακόφρονας βλάβαι.

ΚΡ. οἴμοι· μόλις μὲν, καρδίας δ' ἐξίσταμαι 1105
τὸ δρᾶν, ἀνάγκη δ' οὐχὶ δυσμαχητέον.

ΧΟ. δρᾶ νυν τάδ' ἔλθων μηδ' ἐπ' ἄλλοισιν τρέπε.

ΚΡ. ὦδ' ὥς ἔχω στείχοιμ' ἄν· *ἴθ' ἴτ' ὁπάονες,
οἳ τ' ὄντες οἳ τ' ἀπόντες, ἀξίνας χεροῖν
ὀρμᾶσθ' ἐλόντες εἰς ἐπόψιον τόπον. 1110
ἐγὼ δ', ἐπειδὴ δόξα τῇδ' ἐπεστράφη,
αὐτός τ' ἔδησα καὶ παρὼν ἐκλύσομαι.
δέδοικα γὰρ μὴ τοὺς καθεστῶτας νόμους
ἄριστον ἢ σφάζοντα τὸν βίον τελεῖν.

[Exit KREON, attended, to the spectators' left.

στρ. α'

ΧΟ. πολυνύνυμε, Καδμείας νύμφας ἄγαλμα 1115
καὶ Διὸς βαρυβρεμέτα
γένος, κλυτὰν ὃς ἀμφέπεις
Ἰταλίαν, μέδεις δὲ
παγκοίνοις Ἐλευσινίας 1120
Δηοῦς ἐν κόλποις, Βακχεῦ, Βακχᾶν
ὁ ματρόπολιν Θήβαν
*ναιετῶν παρ' ὑγρὸν

Ἴσμηνοῦ ρεῖθρόν <τ'> ἀγρίου τ' ἐπὶ σποράῃ
δράκοντος· 1125

ἀντ. α'

σέ δ' ὑπὲρ διλόφου πέτρας στέροψ ὄπωπε
λιγνύς, ἔνθα Κωρύκiai
νύμφαι στείχουσι Βακχίδες,
Κασταλίας τε νᾶμα. 1130
καί σε Νυσαίων ὀρέων
κισσήρεις ὄχθαι χλωρά τ' ἀκτὰ
πολυστάφυλος πέμπει,
ἀμβρότων ἐπέων
εὐαζόντων, Θηβαῖας ἐπισκοποῦντ' ἀγυιάς· 1136

στρ. β'

τὰν ἐκ πασᾶν τιμῆς ὑπερτάταν πόλεων
ματρὶ σὺν κεραυνία·
καὶ νῦν, ὥς βιαίας ἔχεται 1140
πάνδαμος πόλις ἐπὶ νόσου,
μολεῖν καθαρσίῳ ποδὶ Παρνασίαν ὑπὲρ κλιτὺν
ἧ στονόεντα πορθμόν. 1145

ἀντ. β'

ἰὼ πῦρ *πνείοντων χοράγ' ἄστρον, νυχίων
φθεγμάτων ἐπίσκοπε,
παῖ Διὸς γένεθλον, προφάνηθ',
*ὦναξ, σαῖς ἅμα περιπόλοις 1150
Θυίαισιν, αἶ σε μαινόμεναι πάννυχτοι χορεύουσι,
τὸν ταμίαν Ἰακχον.

[Enter MESSENGER from the spectators' left. He is one of the household slaves (οἰκέτης), and wears the ordinary slave's

dress, i.e. the ἐξωρίς (a χιτὼν which left the right shoulder bare), with a belt round the waist.]

- ΑΓ.** Κάδμου πάροιχοι καὶ δόμων Ἀμφίονος, 1155
οὐκ ἔσθ' ὅποιον στάντ' ἂν ἀνθρώπου βίον
οὔτ' αἰνέσαιμ' ἂν οὔτε μεμψαίμην ποτέ.
τύχη γὰρ ὀρθοῖ καὶ τύχη καταρρέπει
τὸν εὐτυχοῦντα τὸν τε δυστυχοῦντ' αἰεί.
καὶ μάντις οὐδεὶς τῶν καθεστώτων βροτοῖς.
Κρέων γὰρ ἦν ζηλωτός, ὥς ἐμοί, ποτέ, 1161
σώσας μὲν ἐχθρῶν τήνδε Καδμείαν χθόνα,
λαβὼν τε χώρας παντελῇ μοναρχίαν
ἡὔθυνε, θάλλων εὐγενεῖ τέκνων σπορᾷ.
καὶ νῦν ἀφεῖται πάντα. τὰς γὰρ ἡδονὰς 1165
ὅταν προδῶσιν ἄνδρες, οὐ τίθημ' ἐγὼ
ζῆν τοῦτον, ἀλλ' ἐμψυχον ἡγοῦμαι νεκρόν.
πλούτει τε γὰρ κατ' οἶκον, εἰ βούλει, μέγα,
καὶ ζῆ τύραννον σχῆμ' ἔχων· ἐὰν δ' ἀπῇ
τούτων τὸ χαίρειν, τᾶλλ' ἐγὼ καπνοῦ σκιᾶς
οὐκ ἂν πριαίμην ἀνδρὶ πρὸς τὴν ἡδονήν. 1171
- ΧΟ.** τί δ' αὖ τόδ' ἄχθος βασιλέων ἡκεις φέρων ;
ΑΓ. τεθνᾶσιν· οἱ δὲ ζῶντες αἵτιοι θανεῖν.
ΧΟ. καὶ τίς φονεύει ; τίς δ' ὁ κείμενος ; λέγε.
ΑΓ. Αἷμων ὄλωλεν· αὐτόχειρ δ' αἰμάσσεται. 1175
ΧΟ. πότερα πατρώας ἢ πρὸς οἰκείας χερὸς ;
ΑΓ. αὐτὸς πρὸς αὐτοῦ, πατρὶ μηνίσας φόνου.
ΧΟ. ὦ μάντι, τοῦπος ὥς ἄρ' ὀρθὸν ἤνυσας.
ΑΓ. ὥς ὦδ' ἐχόντων τᾶλλα βουλεύειν πάρα.
ΧΟ. καὶ μὴν ὀρώ τάλαιναν Εὐρυδίκην ὁμοῦ 1180
δάμαρτα τὴν Κρέοντος· ἐκ δὲ δωμάτων
ἦτοι κλύουσα παιδὸς ἢ τύχη πάρα.

[Enter EURYDIKE, attended by female servants, from the palace.
She is dressed similarly to ANTIGONE and ISMENE.]

- ΕΥ. ὦ πάντες ἄστοί, τῶν λόγων ἐπυσθόμην
 πρὸς ἔξοδον στείχουσα, Παλλάδος θεᾶς
 ὅπως ἰκοίμην εὐγμάτων προσήγορος. 1185
 καὶ τυγχάνω τε κλῆθρ' ἀνασπαστοῦ πύλης
 χαλῶσα, καί με φθόγγος οἰκείου κακοῦ
 βάλλει δι' ὧτων· ὑπτία δὲ κλίνομαι
 δείσασα πρὸς δμῳαῖσι κἀποπλήσσομαι.
 ἀλλ' ὅστις ἦν ὁ μῦθος αὖθις εἶπατε· 1190
 κακῶν γὰρ οὐκ ἄπειρος οὖς' ἀκούσομαι.
- ΑΓ. ἐγώ, φίλη δέσποινα, καὶ παρὼν ἐρῶ
 κοῦδέν παρήσω τῆς ἀληθείας ἔπος.
 τί γάρ σε μαλθάσσοιμ' ἂν ὦν ἐς ὕστερον
 ψεύσται φανούμεθ' ; ὀρθὸν ἀλήθει' αἶ. 1195
 ἐγὼ δὲ σῶ ποδαγὸς ἐσπόμεν πόσει
 πεδίου ἐπ' ἄκρον, ἔνθ' ἔκειτο νηλεὲς
 κυνοσπάρακτον σῶμα Πολυνείκους ἔτι·
 καὶ τὸν μὲν, αἰτήσαντες ἐνοδίαν θεὸν
 Πλούτωνά τ' ὀργὰς εὐμενεῖς κατασχεθεῖν, 1200
 λούσαντες ἀγνὸν λουτρόν, ἐν νεοσπάσιν
 θαλλοῖς ὃ δὴ ἔλειπτο συγκατήθμεν,
 καὶ τύμβον ὀρθόκρανον οἰκείας χθονὸς
 χώσαντες, αὖθις πρὸς λιθόστρωτον κόρης
 νυμφεῖον Ἀιδου κοῖλον εἰσεβαίνομεν. 1205
 φωνῆς δ' ἄπωθεν ὀρθίων κωκυμάτων
 κλύει τις ἀκτέριστον ἀμφὶ παστάδα,
 καὶ δεσπότη Κρέοντι σημαίνει μολῶν.
 τῷ δ' ἀθλίας ἄσημα περιβαίνει βοῆς
 ἔρποντι μᾶλλον ἄσσον, οἰμῶξας δ' ἔπος 1210

ἴησι δυσθρήνητον· ὦ τάλας ἐγώ,
 ἄρ' εἰμὶ μάντις; ἄρα δυστυχεστάτην
 κέλευθον ἔρπω τῶν παρελθουσῶν ὁδῶν;
 παιδός με σαίνει φθόγγος· ἀλλά, πρόσπολοι,
 ἴτ' ἄσπον ὤκεις, καὶ παραστάντες τάφῳ 1215
 ἀθρήσαθ', ἄρμὸν χώματος λιθοσπαδῇ
 δύντες πρὸς αὐτὸ στόμιον, εἰ τὸν Αἴμονος
 φθόγγον συνίημ', ἣ θεοῖσι κλέπτομαι.
 τάδ' ἐξ ἀθύμου δεσπότης *κελεύσματος
 ἠθροῦμεν· ἐν δὲ λισσθίῳ τυμβεύματι 1220
 τὴν μὲν κρεμαστήν αὐχένος κατείδομεν,
 βρόχῳ μιτώδει σινδόνος καθημμένην,
 τὸν δ' ἀμφὶ μέσση περιπετὴ προσκείμενον,
 εὐνῆς ἀποιμῶζοντα τῆς κάτω φθορὰν
 καὶ πατὴρ ἔργα καὶ τὸ δύστηνον λέχος. 1225
 ὁ δ' ὥς ὀρᾷ σφε, στυγνὸν οἰμῶξας ἔσω
 χωρεῖ πρὸς αὐτὸν κἀνακωκύσας καλεῖ·
 ὦ τλήμων, οἶον ἔργον εἴργασαι· τίνα
 νοῦν ἔσχεις; ἐν τῷ συμφορᾶς διεφθάρης;
 ἔξελθε, τέκνον, ἰκέσιός σε λίσσομαι. 1230
 τὸν δ' ἀγρίοις ὄσσοισι παπτήνας ὁ παῖς,
 πτύσας προσώπῳ κοῦδὲν ἀντειπών, ξίφους
 ἔλκει διπλοῦς κνώδοντας. ἄ ἐκ δ' ὀρμωμένου
 πατὴρ φυγαῖσιν ἠμπλακ'. εἰθ' ὁ δύσμορος
 αὐτῷ χολωθείς, ὥσπερ εἶχ', ἐπενταθεὶς 1235
 ἤρεισε πλευραῖς μέσσον ἔγχος· ἐς δ' ὑγρὸν
 ἀγκῶν' ἔτ' ἔμφρων παρθένῳ προσπτύσσεται·
 καὶ φυσιῶν ὀξεῖαν ἐκβάλλει ῥοήν
 λευκῇ παρειᾷ φοινίου σταλάγματος.
 κεῖται δὲ νεκρὸς περὶ νεκρῷ, τὰ νυμφικὰ 1240

τέλη λαχὼν δείλαιος ἐν †'Αιδου δόμοις,
 δείξας ἐν ἀνθρώποισι τὴν ἀβουλίαν
 ὅσῳ μέγιστον ἀνδρὶ πρόσκειται κακόν.

[*EURYDIKE enters the palace in silence.*

- ΧΟ. τί τοῦτ' ἂν εἰκάσεις ; ἡ γυνὴ πάλιν
 φρούδη, πρὶν εἰπεῖν ἐσθλὸν ἢ κακὸν λόγον.
- ΑΓ. καὐτὸς τεθάμβηκ'· ἐλπίσιν δὲ βόσκομαι 1246
 ἄχῃ τέκνου κλύουσιν ἐς πόλιν γόους
 οὐκ ἀξιώσειν, ἀλλ' ὑπὸ στέγῃς ἔσω
 δμωαῖς προθήσειν πένθος οἰκεῖον στένειν.
 γνώμης γὰρ οὐκ ἄπειρος ὥσθ' ἁμαρτάνειν. 1250
- ΧΟ. οὐκ οἶδ'· ἐμοὶ δ' οὖν ἢ τ' ἄγαν σιγὴ βαρὺ
 δοκεῖ προσεῖναι χή μάτην πολλὴ βοή.
- ΑΓ. ἀλλ' εἰσόμεσθα μή τι καὶ κατάσχετον
 κρυφῇ καλύπτει καρδίᾳ θυμουμένη,
 δόμους παραστείχοντες. εὖ γὰρ οὖν λέγεις·
 καὶ τῆς ἄγαν γὰρ ἔστι που σιγῆς βάρος. 1256

[*The MESSENGER enters the palace.*

- ΧΟ. καὶ μὲν ὅδ' ἄναξ αὐτὸς ἐφῆκει
 μνημ' ἐπίσημον διὰ χειρὸς ἔχων,
 εἰ θέμις εἰπεῖν, οὐκ ἄλλοτρίαν
 ἄτην, ἀλλ' αὐτὸς ἁμαρτῶν. 1260

[*Enter KREON from the spectators' left. He is accompanied by a procession bearing the bodies of HAIMON and ANTIGONE on biers, covered by palls. The bodies are set down towards the front of the stage, but rather at the side. As KREON enters he is touching HAIMON (cp. 1258), perhaps holding his hand ; but we are not to suppose that he continues to do so throughout the scene.*]

στρ. α'

- ΚΡ. ἰὼ
 φρενῶν δυσφρόνων ἀμαρτηματα
 στερεὰ θανατόεντ'·
 ὦ κτανόντας τε καὶ
 θανόντας βλέποντες ἐμφυλίου·
 ὧμοι ἐμῶν ἄνολβα βουλευμάτων. 1265
 ἰὼ παῖ, νέος νέφ ξὺν μόρφ,
 αἰαῖ αἰαῖ,
 ἔθανες, ἀπελύθης,
 ἐμαῖς οὐδὲ σαῖσι δυσβουλίαις.
- ΧΟ. οἴμ', ὡς ἔοικας ὀψὲ τὴν δίκην ἰδεῖν. 1270

στρ. β'

- ΚΡ. οἴμοι,
 ἔχω μαθὼν δειλαιοσ· ἐν δέ μοι κάρᾳ
 θεὸς τότ' ἄρα τότε μέγα βάρος μ' ἔχων
 ἔπαισεν, ἐν δ' ἔσεισεν ἀγρίαις ὁδοῖς,
 οἴμοι, λακπάτητον ἀντρέπων χαράν. 1275
 φεῦ φεῦ, ὦ πόνοι βροτῶν δύσπονοι.

[Enter a MESSENGER (Ἑξάγγελος) from the palace.]

- ΕΞ. ὦ δέσποθ', ὡς ἔχων τε καὶ κεκτημένος, 1278
 τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν
 δόμοις
 ἔοικας ἥκειν καὶ τάχ' ὀψεσθαι κακά. 1280
- ΚΡ. τί δ' ἔστιν αὖ κάκιον ἐκ κακῶν ἔτι;
- ΕΞ. ἡγυνὴ τέθνηκε, τοῦδε παμμήτωρ νεκροῦ,
 δύστηνος, ἄρτι νεοτόμοισι πλήγμασιν.

ΑΝΤ. Α'

ΚΡ. ἰώ,
 ἰὼ δυσκάθατος "Αιδου λιμήν,
 τί μ' ἄρα, τί μ' ὀλέκεις; 1285
 ὦ κακάγγελτά μοι
 προπέμψας ἄχην, τίνα θροεῖς λόγον;
 αἰαῖ, ὀλωλότ' ἄνδρ' ἐπεξεργάσω.
 τί φῆς, ὦ παῖ; τίνα λέγεις μοι νέον,
 αἰαῖ αἰαῖ, 1290
 σφάγιον ἐπ' ὀλέθρῳ
 γυναικεῖον ἀμφικεῖσθαι μόρον;

[The doors of the palace are opened, and the ἐκκίκλημα (a small low platform) is wheeled forward, so that it occupies the back of the centre of the stage. On it is the body of EURYDIKE, covered by a pall.]

ΧΟ. ὁρᾶν πάρεστιν· οὐ γὰρ ἐν μυχοῖς ἔτι.

ΑΝΤ. Β'

ΚΡ. οἶμοι,
 κακὸν τόδ' ἄλλο δεύτερον βλέπω τάλας. 1295
 τίς ἄρα, τίς με πότμος ἔτι περιμένει;
 ἔχω μὲν ἐν χείρεσσιν ἀρτίως τέκνον,
 τάλας, τὸν δ' ἔναντα προσβλέπω νεκρόν.
 φεῦ φεῦ μᾶτερ ἀθλία, φεῦ τέκνον. 1300

ΕΞ. ἦδ' *ὄξυθήκτῳ βωμία περὶ *ξίφει

υ' υ' υ' - υ' υ' υ' - υ' υ' υ' -

λύει κελαινὰ βλέφαρα, κωκύσασα μὲν
 τοῦ πρὶν θανόντος Μεγαρέως κλεινὸν *λάχος,
 αὐθις δὲ τοῦδε, λοίσθιον δὲ σοὶ κακὰς
 πράξεις ἐφυμνήσασα τῷ παιδοκτόνῳ. 1305

στρ. γ'

- ΚΡ. αἰαῖ αἰαῖ,
 ἀνέπταν φόβῳ. τί μ' οὐκ ἀνταίαν
 ἔπαισέν τις ἀμφιθήκτῳ ξίφει;
 δείλαιος ἐγώ, αἰαῖ, 1310
 δειλαία δὲ συγκέκραμαι δῦα. —

- ΕΞ. ὥς αἰτίαν γε τῶνδε κακείνων ἔχων
 πρὸς τῆς θανούσης τῆσδ' ἐπεσκήπτου μόρων.
 ΚΡ. ποίῳ δὲ καπελύσατ' ἐν φοναῖς τρόπῳ;
 ΕΞ. παίσασ' ὑφ' ἥπαρ αὐτόχειρ αὐτήν, ὅπως 1315
 παιδὸς τόδ' ἦσθετ' ὀξυκώκυτον πάθος.

στρ. δ'

- ΚΡ. ὦμοι μοι, τάδ' οὐκ ἐπ' ἄλλον βροτῶν
 ἐμᾶς ἀρμόσει ποτ' ἐξ αἰτίας.
 ἐγὼ γὰρ σ', ἐγὼ ἔκανον, ὦ μέλεος,
 ἐγώ, φάμ' ἔτυμον. ἰὼ πρόσπολοι, 1321
 <ἄγ',> ἄγετέ μ' ὅ τι τάχος, ἄγετέ μ' ἐκποδών,
 τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα. 1325

- ΧΟ. κέρδη παραινεῖς, εἴ τι κέρδος ἐν κακοῖς.
 βράχιστα γὰρ κράτιστα τὰν ποσὶν κακά.

ἀντ. γ'

- ΚΡ. ἴτω, ἴτω,
 φανήτω μόρων ὁ κάλλιστ' *ἔχων, 1330
 ἐμοὶ τερμίαν ἄγων ἀμέραν,
 ὕπατος· ἴτω, ἴτω,
 ὅπως μηκέτ' ἄμαρ ἄλλ' εἰσίδω.
 ΧΟ. μέλλοντα ταῦτα· τῶν προκειμένων τι χρῆ

πράσσειν· μέλει γὰρ τῶνδ' ὅτοισι χρή μέλειν.

ΚΡ. ἀλλ' ὦν ἐρῶ μέν, ταῦτα συγκατηυξάμην. 1336

ΧΟ. μή νυν προσεύχου μηδέν· ὥς πεπρωμένης
οὐκ ἔστι θνητοῖς συμφορᾶς ἀπαλλαγή.

ἀντ. δ'

ΚΡ. ἄγοιτ' ἂν μάταιον ἄνδρ' ἐκποδών,
ὅς, ὦ παῖ, σέ τ' οὐχ ἐκὼν κατέκανον 1340
σέ τ' *αὖ τάνδ', ὥμοι μέλεος· οὐδ' ἔχω
πρὸς πότερον ἶδω, πᾶ *κλιθῶ· πάντα γὰρ
λέχρια τὰν χεροῖν, τὰ δ' ἐπὶ κρατί μοι 1346
πότμος δυσκόμιστος εἰσήλατο.

[KREON is led away into the palace.]

ΧΟ. πολλῶ τὸ φρονεῖν εὐδαιμονίας
πρῶτον ὑπάρχει, χρή δὲ τά γ' εἰς θεοὺς
μηδὲν ἀσεπτεῖν· μεγάλοι δὲ λόγοι 1350
μεγάλας πληγὰς τῶν ὑπεραύχων
ἀποτείσαντες
γῆρα τὸ φρονεῖν ἐδίδαξαν.

NOTES

(See *Additional Notes*, pp. 145, 146.)

1. **ὦ κοινόν κτλ.**, 'O Ismene, my sister, my own dear sister.' **κοινόν** and **αὐτάδελφον** emphasise the sisterly relation. The periphrasis with **κάρα** marks affection; cp. 890 **κασίγνητον κάρα**: sometimes it gives dignity, *O.T.* 1235 **τέθνηκε θεῖον Ἰοκάστης κάρα**.

2 f. **ἄρ' οἶσε' ὅ τι κτλ.**, 'Knowest thou aught of all our father's legacy of ills,—knowest thou one that Zeus is not accomplishing upon us twain while we still live?' I take it that **ὅποιον** repeats and reinforces **ὅ τι**. Antigone is labouring under great excitement, and the irregularity is doubtless intentional. Jebb reads **ὅ τι**, and takes the construction to be **ὅ τι (ἐστὶ) ὅποιον κτλ.** This would be easier if **ὅποιον** followed **ὅ τι** immediately. Others take **ὅτι ὅποιον οὐχί** to be written for **ὅτι ποῖον οὐχί**, = **ὅτι πάντα**, but in so short a sentence this would be merely careless writing. **Νῶν** is dat. The point of **ἔτι ζῶσθαι** is that the sisters are to see the whole tale of trouble before they die.

4. The words **οὐτ' ἄτης ἄτερ** present a problem which is still unsolved. Instead of 'without calamity' we want a phrase meaning 'full of calamity.' Accordingly many emendations have been proposed. But **ἄτης ἄτερ** stood in the text of Didymos (30 B.C.), and no correction can be entertained unless, when written in a Greek script prevailing in or before the time of Didymos, it is such as might naturally have been corrupted into **ἄτης ἄτερ**. None of the proposed corrections satisfies this test for scripts prevailing as far back as the earlier half of the 3rd cent. B.C. Of earlier scripts we have no knowledge.

οὐδ' ἄτης ἄτερ, which has been proposed, would mean, 'there is nothing *either* painful and not without calamity *or* shameful.' Few will accept this.

It is possible, however, that the text may be sound, and that the difficulty arises out of the accumulation of negatives. According to this view οὐτ' ἄτης ἄτερ was said for οὐτ' οὐκ ἄτης ἄτερ, 'nor fraught with calamity.' There is great probability that this is the right explanation.

6. τῶν σῶν κτλ., 'in thy woes and mine'; lit. *which I have not seen belonging to thy woes and mine*. The gen. is possessive, and ὄν is to be supplied. Note the superfluous οὐκ.

7 f. αὖ, as often, referring to something *fresh*: cp. 1272. 'And now, what again is this order which they say our captain hath just set forth to all the city?' στρατηγόν: the military title because Kreon issued the order (as we are to suppose) *on the field*, as he was returning from the pursuit of the routed Argives. θεῖναι, *laid down, enacted*. The despot τίθησι νόμον, a senate τίθεται, because its members are legislating *for themselves*. πανδήμῳ πόλει, *the city with all its people*.

9 f. ἔχεις τι; 'Knowest thou aught?'—a common use of the verb. ἢ σε λανθάνει κτλ., 'or art thou unaware that upon those we love (Polyneikes) is coming the punishment of (dealt to) our foes?' Kreon had forbidden burial of any of the Argives: they were afterwards buried by the Athenian king Theseus. Cp. 1080 n.

11. μέν: as often, there is no corresponding δέ. The meaning is "*I have heard nothing, however it may be with others.*" μῦθος . . φίλων, 'no news of friends.' For the gen. cp. 633, *Od.* 4. 317 κληδὼν πατρός, *Xen. Comm.* 2. 7. 13 τὸν τοῦ κυνὸς λόγον, 'the story about the dog.'

12. ἐξ ὅτου, 'since.'

13. δυοῖν . . δύο: these words emphasise (1) the fact that all the male line of the house had now perished, (2) the isolation of the sisters in their bereavement.

14. διπλῇ χειρί, 'each by the other's hand': cp. 170 διπλῆς μοίρας. 'Double' suggests absolute correspondence between the two hands, and so between the deaths they inflicted.

15. ἐπεὶ = ἐξ ὅτου above, 'since' (temporal).

16 f. ἐν νυκτὶ τῇ νῦν, 'in the night just past.' οὐδὲν ὑπέρτερον, 'nothing further.' The participles εὐτυχοῦσα, ἀτωμένη are also constructed with οἶδα, and are exegetical of οὐδὲν ὑπέρτερον. 'I know naught further, whether of happier fortune or of fresh calamity.' Lit., *I know nothing . . , neither that I am more fortunate, etc.*

18. αὐλείῳ πυλῶν, 'the gate of the court.' This was the

outer gate of the Homeric house, so called because it gave (from the street) into the αὐλή, an open court-yard, beyond which lay the house itself (see Jebb's *Introduction to Homer*).

19. ἐξέπεμπον, 'I was bringing thee forth.' They have come out of the palace together.

20. δηλοῖς "is not intransitive, the thing shown being expressed by the partic. in the nomin., just as below, 242" (Jebb, who shows that the word is never intrans. in classical Greek).

καλχαίνουσα, 'darkly brooding on something thou hast heard.' The verb καλχαίνω is formed from κάλχη, the *maurex* or *purple limpet*, from which the famous purple dye was made. In classical Greek it is used only in a metaphorical sense, of the mind, 'to be dark or troubled'; the image being taken from the purple look of the sea before a storm. The use of the Homeric πορφύρω is similar, though in that word (which strictly means *to be turbid, agitated*) the figure is taken from the *ground-swell* caused by a storm at a distance: cp. *Il.* 21. 551 ἔσται, πολλὰ δέ οἱ κραδίη πόρφυρε μένοντι. ἔπος: adverbial acc., just as though we had merely καλχαίνουσά τι. For ἔπος in the sense of *news, tidings* cp. *O. T.* 848 ἀλλ' ὡς φανέν γε τοῦπος ὦδ' ἐπίστασο: *O. C.* 302 τίς δ' ἔσθ' ὁ κείνῳ τούτο τοῦπος ἀγγελῶν;

21. γάρ, as we use 'Why,' emphasising a question: cp. 44; *Ph.* 1405 τί γάρ, ἐὰν πορθῶσι χώραν τὴν ἐμήν; 'Why, what if . . .?' *Al.* 282 τίς γάρ ποτ' ἀρχὴ τοῦ κακοῦ προσέπτατο;

τάφου (which begins the sentence as the emphatic word) is written as though ἀξιῶσας ('deem worthy') or the like were about to follow; but προτίσας ('prefer in honour') being substituted τάφου depends in grammar, though not in sense, on ἀτιμάσας only. Transl., 'Why, of the honours of the grave hath not Kreon pronounced one of our brothers twain to be worthy, the other unworthy?' For the gen. with ἀτιμάσας cp. *Prom.* 783 μή μ' ἀτιμάσης λόγου. Cp. 180 n.

23 f. cὺν δίκῃς κτλ. The text is Jebb's admirable correction of the mss., which give σὺν δίκῃ | χρησθεὶς δικαία καὶ νόμῳ. This was intended to mean 'having treated (him) in accordance with righteous judgment and custom.' But in classical Greek ἐχρήσθην is always passive. Jebb translates the text, 'with due observance of right and custom.' For the combination of δίκη and νόμος he cp. Antiphon, *or.* 5. § 87 χρῆσθαι τῇ δίκῃ καὶ τῷ νόμῳ. ὥς λέγουσι: there is no contradiction between these words and 900 f., where Antigone says that she had prepared Eteokles' body for burial. She has not been present at the funeral, and can only speak by report of the manner in which it has been conducted.

25. **ἔντιμον**, proleptic, 'that he may be honoured.' It was a belief that the unburied dead could not pass the portals of Hades: cp. *Il.* 23. 71, where the shade of the unburied Patroklos says to Achilles, *θάπτε με ὅτι τάχιστα, πύλας Ἀΐδαο περήσω. | τῆλέ με ἐργουσι ψυχαί, εἰδῶλα καμόντων, | οὐδέ μέ πω μίσγεσθαι ὑπὲρ ποταμοῖο ἐῶσιν.* In *Od.* 11. 51-83, however, Elpenor is found among the other shades, though his body is unburied; and in *Od.* 24 the dead suitors pass at once to Hades before the performance of any funeral rites.

27. **ἐκκεκρηῦχθαι** is impersonal, and **τὸ μὴ . . καλύψαι** is for the more usual **μὴ καλύψαι**: 'it hath been proclaimed that none shall bury in a grave.' For **τὸ καλύψαι** cp. 78, 443.

30. **θησαυρόν**: the schol. took this to mean 'treasure trove'; but, as Jebb remarks, 'treasure' here evidently implies 'store'; "the carrion birds can return again and again to their feast."

πρὸς χάριν βορᾶς goes with **θησαυρόν**: 'for the birds, as they mark him, a delightful store to pleasure them with food.' Lit. *with a view to pleasure consisting in food.*

31 f. **σοί** (not **σοι**, ethic dat.), as well as **κάμοί**, depends on **κηρύξαντ' ἔχειν**. "Creon's edict addressed to all Thebans touches the sisters first, since, as the nearest relatives of the dead, they were most concerned to see that he received burial. Antigone speaks with burning indignation. She says, in effect, 'Thus hath Creon forbidden thee and me to render the last offices to our brother.' The parenthesis **λέγω γὰρ κάμῃ** ['yes, *me*,'] is prompted by the intense consciousness of a resolve. To her, who knows her own heart, it seems wonderful that Creon should ever have imagined her capable of obeying such an edict. It is a fine psychological touch, and one of the most pathetic in the play" (Jebb).

33. **δεῦρο νεῖσθαι**: from the pursuit of the Argives to the city, where he will repeat his order (see on 7 f.) to the whole population. **νεῖσθαι** is an epic word, which appears to occur only twice in tragedy. **νέομαι** has most commonly a future sense, like **εἶμι**, but not infrequently (esp. in the infin.) is, as here, a present.

36. **φόνον προκείσθαι κτλ.**: supply **τούτῳ**, antecedent to **ὅς** in the preceding line; 'it is appointed that he die stoned by the people in the public streets.' **δημόλευτος**, 'stoned by the people'; the epithet, which would primarily be applied to the victim of the stoning, is also applicable to the death.

In the present phrase the substantive **φόνον** represents the acc. in **λέγειν φόνον**, 'to cause a death by stoning' (cp. **κλέψαι σφαγᾶς**, 'to inflict death by stealth'). Such a death can be

called a *δημόλευστος φόνος* : cp. 974 *ἔλκος τυφλωθέν*. Thus *El.* 1384 *νεακόνητον αἷμα χειροῖν ἔχων*, 'bearing in his hands death (bloodshed) from (to be inflicted by) the freshly-whetted sword,' is a possible expression because we can say *ἀκονᾶν αἷμα*, 'to cause death by whetting' (a sword). Cp. *ib.* 837 *χρυσοδέτοις | ἔρκεσι*, 'a snare caused by wearing gold' (the ensnarer was bribed to the act by the present of a golden necklace), which implies *χρυσὸν-δέω ἔρκος* : *Tr.* 357 *ῥίπτος Ἰφίτου μόρος (ῥίπτω μόρον)*. Virgil imitates the idiom; e.g. *Aen.* 11. 82 *caeso sparsuro sanguine flammās*, 'blood shed by slaughter.'

38. *ἐσελῶν* is to be taken with both clauses.

39 f. *εἰ τὰδ' ἐν τούτοις*, 'if these things are so.' *λύουσ'* *ἦν κτλ.*, 'what help, making fast or loose, can I afford?' *λύουσ'* . . *ἢ φάπτουσα* seems to be a proverbial expression for 'interfering in any way.' The text is a correction of *ἢ εἰάπτουσα* of the mss. Another possible, but less likely, correction is *εἴθ' ἄπτουσα*, i.e. (*εἴτε*) *λύουσα εἴθ' ἄπτουσα*.

41 f. *εἰ συμπονήσεις κτλ.*, 'Consider whether thou wilt share the task and help to do the deed.'—'Help in what adventure? Of what art thou dreaming?' Ismene divines her sister's purpose. *κινδύνευμα* is adverbial acc. constructed with the verbs preceding.

44. *ἦ γάρ κτλ.*, 'Dost mean it is thy thought to bury him, when 't is forbidden to us all?' *γάρ*, as well as *ἦ*, gives emphasis; see on 21. *ἀπόρρητον*, sc. *ὅν*, acc. absol., *though it is*, etc.

45 f. *τὸν γοῦν ἐμόν κτλ.*, 'My brother, assuredly,—and thine, if thou refusest,—I will bury; for I will never, never be found disloyal to him.' The meaning intended is, 'I shall certainly do *my* part,—and *you's* too, if you refuse'; this thought is poetically expressed as in the text, because Polyneikes being the brother of both the sisters, each may be regarded as having a brother to bury. *ἀδελφόν*, being placed at the beginning of the line and followed by a stop, bears a strong and pathetic emphasis, which cannot, however, be reproduced in translation; cp. 658 *ἀλλὰ κτενώ*.

47. *ὦ σκετλία*, 'Oh, rash girl.'

48. *μετά* = *μέτεστι*. 'Nay, 't is not for him (he has no business) to keep me from my own.' *τῶν ἐμῶν* is masc., meaning Polyneikes. The "allusive" plural is common. For *ἀλλά* see App. I.

50. *νῶν* : with *ἀπώλετο*, 'our father perished.' *ἀπεχθὲς δυσκλεῖς τε*, 'loathed and in ignominy.' Cp. 900 n.

51 f. *πρὸς . . ἀμπλακνιάτων . . ἀράσας*, 'impelled by

sins which himself discovered to strike.' **ἀράζας πρὸς** is used after the analogy of *θνήσκειν πρὸς τινος*: cp. *O. T.* 491 *πρὸς ὅτου δὴ* . . . *ἐπὶ τὰν ἐπίδαμον φάτιν εἶμ'* *Οἰδιπόδα*, 'by reason of which I am to attack the fame of Oedipus.' **αὐτοφώρων**, 'self-detected'; only here in this sense. Elsewhere the word means 'caught in the act,' especially in the phrase *ἐπ' αὐτοφώρῳ λαμβάνειν*, 'to take in the act.'

52. **αὐτὸς αὐτουργῶ χερί**, 'turning his own hand upon himself.'

53. **διπλοῦν ἔπος**, 'twofold name.'

54. **πλεκταῖσιν** . . **βίον**, 'wrought for herself a shameful death with twisted halter.' Cp. *O. T.* 1263 *οὐδ' ἄρ' ἀπὸ κρεμαστῆν τὴν γυναῖκα ἐσείδομεν*, | *πλεκταῖσιν αἰώραισιν* ('swinging noose') *ἐμπεπλεγμένην*.

55. **τρίτον δέ**: transl., 'last.'

56 f. **αὐτοκτονοῦντε κτλ.**, 'unhappy pair of fratricides, wrought with hands lifted against each other their common doom.' **ἐπαλλήλοιν**, lit. (set) *against each other*, is Hermann's correction of **ἐπ' ἀλλήλοιν** of the mss. Elsewhere the adj. means *one after* (or *on top of*) *another*; but that is clearly no reason why Soph. should not have used it in the sense it must bear here. If **ἐπ' ἀλλήλοιν** be read, qualifying **κατεργάσαντο, χεροῖν**, though in the emphatic place, becomes a pointless supplement. On **αὐτοκτονοῦντε** Jebb has a valuable note. The word means "not, 'slaying themselves,' or 'slaying each other,' but simply, 'slaying with their own hands': the context explains that the person whom each slew was his own brother. So either (1) *suicide*, or (2) *slaying of kinsfolk* can be expressed by *αὐθέντης, αὐτοκτόνος, αὐτοσφαγῆς, αὐτοφόνος*, etc. The compound merely expresses that the deed is done with one's own hand, implying that such a use of one's own hand is unnatural. This ambiguity is illustrated by 1175 f. *αὐτόχειρ δ' αἰμάσσεται*. XO. *πότερα πατρώας ἢ πρὸς οἰκείας χερός*; 'By his father's hand or by his own?'"

58 f. **νῦν δ' αὖ** with **δλούμεσθ'**. 'And now, again, we two, last left of all,—bethink thee how far the worst will be our doom.' For **δή**, 'at the last,' see App. I.

60. **ψῆφον**, 'edict'; so 632. For this application of the word to a king's *decree* Jebb cp. *O. T.* 606 *μή μ' ἀπλῇ κτάνης | ψήφῳ, διπλῇ δέ*, i.e. "not by thine own royal voice alone, but by mine also." **τυράννων**: i.e. Kreon's. For the allusive pl. cp. 48, 67. **κράτη**, the king's 'powers' in the widest sense.

61. **ΤΟΥΤΟ ΜΕΝ** : adverbial, 'first.'

62. **ὥς . . μαχουμένα**, 'not made for conflict with men.' Lit. *not likely to fight*. As in *προσῆλθεν ὥς ἀποκτενῶν*, 'intending to kill,' the *ὥς* is strictly pleonastic.

63. **ἐκ** = *ὑπό*, *by*, a common use.

64. **ἀκούειν**, for *ὥστ' ἀκούειν*, expressing consequence, as often: 'so that we must obey in these things.' **ταῦτ'** : adverbial.

65. **ΜΕΝ** emphasises **ἐγώ**, and **οὖν** = 'therefore.' For **ΜΕΝ Οὖν** forming one expression = *immo* see App. I. **ΤΟΥΣ ὑπὸ χθονός** might be an allusive pl. (48, 67) referring to Polyneikes alone, but is perhaps better taken to include the infernal gods, who would be offended by neglect of the dead.

66. **βιάζομαι τάδε**, 'I yield to constraint in this.'

67 f. **τοῖς ἐν τέλει βεβῶσι**, 'those set in authority,' i.e. Kreon. *βαλῶ* properly means *take a stride*; so that *βεβῶς* means 'standing astride, firmly planted, established.' Cp. 996 *infr.* and *ἀμφιβάς*, 'bestriding, protecting.'

τὸ γὰρ περιεῖν κτλ., 'for 'tis senseless to be meddling.' Hitherto Ismene has appeared to be influenced by a conviction that the proposed enterprise is hopeless, and by a natural fear of death. But in designating as 'meddlesomeness' what her sister regards as a sacred duty, she shows herself not merely timid, but heartless; and the needless offensiveness of the phrase naturally provokes Antigone to the scornful outburst which follows. As, however, the sequel shows (see 536 ff.), it is not the real Ismene who speaks here; her words are the hasty utterance of a weak, yet not unamiable nature which has not had time to reflect.

For **περιεῖν πράττειν** cp. 780: *Tr.* 617 *τὸ μὴ πιθυμῆν, πομπὸς ὦν, περισσὰ δρᾶν*, Lichas is bidden not to 'meddle' with the sealed casket entrusted to his care.

69 f. **οὐτ' ἄν κελεύσαιμι κτλ.**, 'I shall not urge thee, and if hereafter thou shouldst wish to do it, I would not have thee do it with me.' With **ἡδέως** supply *ἐμοί*. Actual burial of Polyneikes was never contemplated; the task would be far beyond the strength of the two girls, even if they were not interrupted, as they certainly would be. But Antigone had hoped that her sister would join her in performing such simple rites and symbolic burial as lay in their power. Now that Ismene has refused, she says, "if hereafter you should be minded to do it *at all* (**πράττειν** is not for *συμπράσσειν*), you must do it alone." **ἡδέως** means, 'with my consent.' **δρώης** is merely a synonym of **πράττειν**. For the variation cp.

O. T. 54 εἴπερ ἄρξεις τῇσδε γῆς ὥσπερ κρατεῖς : *El.* 986 συμπόνει πατρί, | σύγκαμν' ἀδελφῶ, and 41 supra.

71. ἄλλ' ἵσθαι κτλ., 'No, be such as thou wilt.' ὅποια is attracted into the case of its antecedent τοιαύτη, from ὅποιαν or ὅποια. For ἄλλά see App. I.

73. φίλῃ . . φίλου μέτα, 'I shall lie by his side, loving and loved.'

74 f. ὄσια πανουργήσασα, 'guilty of a holy crime.' ὄσιος means 'having the permission or approval of the gods.' For the oxymoron cp. Horace's *splendide mendax*, and Tennyson; 'His honour rooted in dishonour stood, | And faith unfaithful kept him falsely true.' ἐπεὶ πλείων κτλ.: these words give a reason for her resolve. Since she must be for ever in the spirit-world, the favour of those there (gods and shades of the dead) is of prime importance. τῶν ἐνθάδε, for ἡ τοῖς ἐνθάδε.

76 f. σοί: emphatic, as contrasting Ismene with herself; 'but if so it seems good to thee.' σοί having been written, an emphatic σύ with ἔχε is unnecessary. τὰ τῶν θεῶν κτλ., 'be thou a dishonourer of what (ordinances which) the gods have made for honour.' ἀτιμάσας ἔχε (cp. 22) is equivalent to a perfect, and so denotes a continuing state.

78. ἄτιμα ποιοῦμαι: sc. αὐτά. 'I do them no dishonour.' τὸ δὲ . . ὁρᾶν: the art. with the inf. frequently replaces the simple inf. The construction then strictly becomes that of an adverbial acc. (τὸ ὁρᾶν = *as to doing*). Cp. 443.

79. πολιτῶν = πόλεως: cp. 631 μαντέων, = μαντείας: 'cross the whole city's will I cannot.'

80 f. cὺ μέν κτλ., 'Thou canst make these pretexts.' The opt. is a concessive potential ('you can, if you like'). Hence, the consent or wish of the speaker being implied, comes the use by which this opt. is equivalent to a mild, and even to a strong imperative. ὅθι, 'now,' see App. I. τάφον χώσουσα, 'to heap the earth to a tomb over my loved brother.' She does not contemplate more than covering the body with earth where it lay (see on 69), though the phrase she employs is the one regularly used of raising a mound of earth over a body actually buried in a grave beneath.

83. τὸν σὸν ἐξόρθου πότμον, 'steer thine own fate aright.' Cp. 167, 675.

84. ἄλλ' οὖν: see App. I.

85. cύν: adverb; supply κεύσω. Cp. *Ai.* 960 ξύν τε διπλοῖ βασιλῆς: *O. T.* 27 ἐν δ' ('and withal') ὁ πυρφόρος θεός.

86. οὔμοι: an exclamation of impatience and scorn. Transl., 'Oh.' καταύδα: sc. τὸ ἔργον, 'denounce it.' κατα-, against me. The verb occurs only here; the common word is καταγορεύω. πολλόν: this Ionic form occurs also *Tr.* 1196, but nowhere else in tragedy.

88. θερμὴν ἐπὶ ψυχροῖσι κτλ., 'Thou hast a hot heart for a chilling task.' That is, a task that should chill with terror. The association of cold with grief and fear was familiar in the poets from the time of Homer.

90. εἰ καὶ δυνήσῃ γ', 'Yes, if thou *canst*.' καὶ emphasises. ἀμυγχανῶν ἐρῶς, 'thou art enamoured of the impossible.'

91. ὅταν δῆ, *when at last*; see App. I. Transl., 'Therefore, when strength fails me,—then, and not till then, shall I have left off to strive.' The meaning is, "You say I cannot succeed in my enterprise; I answer that I shall not be found to have ceased my efforts until I die."

92. ἀρχήν, *to begin with*, 'at all.'

94. προσκείει here means *be connected with, be in a certain relation to*. The nature of the relation is defined by ἐχερά. Transl., 'and to be hated by the dead shall be thy just lot.' Cp. *El.* 240 εἴ τῳ πρόσκειμαι χρηστῷ, *ib.* 1040 ᾧ σὺ πρόσκεισαι κακῷ: *Trō.* 185 τῷ πρόσκειμαι δούλα τλάμων; 'To whom am I attached (assigned) ?'

96. πείσομαι γὰρ οὐ κτλ., 'for I shall not suffer aught so grievous that it can rob me of a noble death.' Not, 'so grievous as an ignoble death.'

99. ἄνους μὲν κτλ.: as often, the first clause should be translated as though it were concessive; 'senseless as is thine errand, it is that of the true friend and lover.' Ismene pays a generous tribute to her sister's heroism. Jebb takes the meaning to be "'truly dear to thy friends'—i.e. both to the dead brother and to the living sister. The words are especially a parting assurance (ἴσθι) that *Ismene's* love is undiminished." But in the phrase φίλοις φίλος, which occurs several times, φίλος seems always to be active; so that, if *Soph.* had meant it to be passive here, he would have been bound to make the fact unmistakable. Cp. *I. T.* 609 τοῖς φίλοις τ' ὀρθῶς φίλος; *Eur.* fr. 194 φίλοις τ' ἀσφαλὲς φίλος; *H. F.* 585 τοῖς φίλοις εἶναι φίλον | τά τ' ἐχθρὰ μισεῖν; *Eur. Supp.* 867 φίλος τ' ἀληθὲς ἦν φίλοις παροῦσί τε | καὶ μὴ παροῦσιν; *Or.* 454 ὄνομα γάρ, ἔργον δ' οὐκ ἔχουσιν οἱ φίλοι | οἱ μὴ πὶ ταῖσι συμφοραῖς ὄντες φίλοι; *I. A.* 344 τοῖς φίλοις οὐκέτ' ἦσθα τοῖς πρὶν ὥς πρόσθεν φίλος.

100-161. *Parodos*.—See Introduction.

100 f. **ἀελίου**: the epic *ἡελίου* with Doric *ā*. τὸ κάλλιστον κτλ., 'fairest light of all that ever dawned upon Thebè and her seven gates.' The construction is *φάος φανέν τὸ κάλλιστον φάος*, *light risen as the fairest light*. For **κάλλιστον τῶν προτέρων** cp. 1212 ἄρα δυστυχεστάτην | κέλευθον ἔρω τῶν παρελθουσῶν ὁδῶν; The best-known English example is Milton *P.L.* 4. 322 'Adam the goodliest man of men since born His sons, the fairest of her daughters Eve.' **Θάβη** is the epic and poetic form of the town's name; though Homer uses also *Θήβαι*.

102 ff. **ἐφάνης ποτέ κτλ.**, 'thou hast shone out at last, eye of golden day, returning over Dirke's streams.* The sun does not, in fact, rise for Thebes over the Dirke, which is on the w. of the town, but over the Ismenos on the e.; but the Dirke is named as the representative river of Thebes. Cp. 844.

μολοῦσα (*returning*, as often) hints at the eagerness with which the reappearance of daylight had been awaited through an anxious night. **βλέφαρον**. The degree to which the Greeks extended the meaning of concrete substantives is one of the most striking features of the language. The uses of *ὄμμα*, *ὀφθαλμός*, and *βλέφαρον* (*eyelid*) are an interesting exemplification of this. *ὄμμα* (besides more natural metaphorical uses) means (1) the *face*, *form*, or *aspect* of a person or a thing personified: e.g. ὦ ταυρόμορφον ὄμμα Κηφισοῦ πατρός, *Ion* 1261; ὦ φίλτατ' Αἴας, ὦ ξύναιμον ὄμμ' ἐμοί, *Ai.* 977; ὦ δυσθέατον ὄμμα, 'O form piteous to look upon,' *ib.* 1004; τὸ δ' ἀμφινείκητον ὄμμα νύμφας, *Tr.* 527; ὅταν δὲ νυκτὸς ὄμμα (= νύξ) λυγαίας μόλη, *I.T.* 110; ἕως κελαινῆς νυκτὸς ὄμμ' ἀφείλετο (τὴν μάχην), *Pers.* 428 (ὄμμα νυκτὸς seems never to be used of the moon, though we have νυκτὸς ὀφθαλμός of the moon in Pindar and Aischylos). In *O.T.* 987 μέγας γ' ὀφθαλμός οἱ πατρὸς τάφοι, ὀφθαλμός means *comfort*, a much bolder use than that in *Andr.* 406 εἰς παῖς ὅδ' ἦν μοι λοιπὸς ὀφθαλμός βίου. For *βλέφαρον* meaning 'eye,' as in the present passage, cp. *Ai.* 85 σκοτώσω βλέφαρα καὶ δεδορκότα. In *Phoin.* 543 νυκτὸς τ' ἀφεγγὲς βλέφαρον, it means *face* (not *eye*, as L. & S. state); and in *Ion* 188 we have διδύμων προσώπων καλλιβλέφαρον φῶς, 'the fair-faced brightness of twin façades' (of a temple).

ὄμμα cannot mean simply *a thing seen*, *sight*, as L. & S. state.

106 ff. **τὸν λεύκασπιν κτλ.**: the clause gives the ground for **κάλλιστον** in 100: 'for the warrior of the white shield, who came forth in his panoply from Argos, thou hast quickened to headlong flight with swifter bridle.'

φῶτα is used collectively of the whole Argive host, of whom

the white shield was a special mark; cp. the collective use of ὁ βάρβαρος, 'the barbarians,' ὁ Μηδός, 'the Persians.' φυγάδα is proleptic. The Argives had begun to steal away in the night; the coming of the daylight enabled the Thebans to pursue, and the retreat became a rout. This is the point of δευτέρῳ. The mss. give Ἀργόεσσι φῶτα βάντα, of which there are many other corrections besides that in the text.

110 ff. ὅς . . Πολυνείκους: the mss. give ὃν . . Πολυνείκης. This leaves ὃν without a verb to govern it, and also makes the αἰετός (113) to be Polyneikes, whereas it is undoubtedly the whole Argive host. Transl., 'who moved by (ἐκ) Polyneikes' quarrel and contention, set out against our land, and, like a sharp-screaming eagle, covered with snow-white wing he flew over (the border) into the land, with myriad arms and plumed helms.'

Πολυνείκους . . νεϊκέων: the latter word is a play on the name Πολυ-νεϊκής as taken to mean *Quarreller*. Of course, as given to the infant, the name had not this meaning, but rather 'Quarrelled-for,' 'Precious'; cp. Πολύζηλος, 'Ισμήνη (= *Désirée*), *Desiderio* (Ital.), *Aimée*; and for an English instance of the verbal play, Shaksp.'s 'Old Gaunt indeed, and gaunt in being old.' ἄρρεϊς, 'having set forth.' The only other instances of the pass. in this sense seem to be in Her. In Attic prose the act. was used, generally absol. or with a dat. (ἄραντες τῷ στρατῷ), but sometimes with an acc. (ἄραντες τὰς ναῦς). The passive may have been employed here merely to avoid the everyday associations of the act., but certainly not without a consciousness that ἄρρεϊς might also mean 'soaring'; cp. *Od.* 19. 540 ὃ δ' ἐς αἰθέρα διὰν ἀέρθη, of an eagle.

νεϊκέων: see Introduction.

χιόνος is a gen. of material used figuratively; the Greek gen. is never the mere equivalent of an epithet, as we say 'lips of coral.' In *El.* 19 μέλαινά τ' ἄστρον ἐκλέλοιπεν εὐφρονή, 'the black night with its stars hath passed away,' ἄστρον is a possessive gen.; the night belongs to the stars as the day belongs to the sun.

στεγανός agrees not with αἰετός, but with ὅς (110), the comparison with the eagle suggesting to the poet to describe as a πτέρυξ the white shield with which the Argive was 'covered' (protected, cp. *O.C.* πύργοι μὲν οἱ | πόλιν στέγουσιν). In the words that follow the metaphor is abandoned.

There is no difference in meaning between μετὰ and σύν. For the use of the latter cp. *Αἰ.* 30 πηδῶντα πεδία σύν νεορράντῳ ξίφει: *El.* 184 ἀεικέϊ σύν στολᾷ. Note the epic form of the dat. κορύεσσι: cp. 976 χείρεσσι.

117 ff. στὰς δ' ὑπὲρ μελάρων: with these words we have

once more the figure of the eagle; and though what follows is mainly literal, the colouring of the metaphor reappears here and there to the end of the antistrophe (**ἀμφιχανῶν** . . **Γένυσιν** . . **δράκοντος**). **στάς** is subordinated to **ἀμφιχανῶν**: 'having gaped round about when he had paused.' The eagle pauses over the city, and then flies round and round seeking an entrance. Transl., 'he paused above our homes, with spears lusting for blood he opened a gaping mouth round about our seven gates; but he departed' etc. For the desiderative **φονώ-σαισιν** (the MSS. give the unmetrical **φονίαισιν**) cp. *Ph.* 1209 *φονᾶ φονᾶ νόος ἤδη*, *Αἰ.* 582 *θρηνεῖν ἐπὶ δᾶς πρὸς τομῶντι πῆματι*, 'to drone charms over a hurt that demands the knife.'

στόμα I have taken as adverbial with **ἀμφιχανῶν**, 'gaping with his mouth at the seven gates': for **ἐπτάπυλον στόμα** cp. 1301 *βωμία*, and see on 1021 f. The words are generally taken to mean *the entrance* (entrances?) *afforded by the seven gates*: but the use of the sing. is excessively harsh, and becomes doubly so when made the object of **ἀμφιχανῶν**. **στόμα** does not appear to be used elsewhere of a bird's mouth, but there is no reason why it should not be so used; Homer uses *ἀγκυλοχείλης* of an eagle, and *χείλος* is used of a bird's *beak*, *Ion* 1199.

121. **Γένυσιν**: locative or instrumental. **καὶ στεφάνωμα κτλ.**, 'or the fire of the pine-torch had destroyed our ramparts' coronal.' Cp. *Hec.* 910 *ἀπὸ δὲ στεφάναν κέκαρσαι | πύργων*, 'thou art shorn of the battlements that made thy crown' (the chorus is apostrophising Troy).

124 ff. **τοῖος ἀμφὶ νῶτ' ἐτάθη κτλ.** 'So furious behind him rose the din of battle, a terror which the dragon's foe could not master.' The words refer to the Theban pursuit of the fugitives: see 106 n. ad fin. **ἐτάθη**, of an *intense* or *loud* noise; cp. *Pers.* 574 *τεῖνε δὲ δυσβάνκτον | βοᾶτιν τάλαιαν αὐδάν*: *Med.* 201 *τί μάτην τείνουσι βοάν*; of musicians at feasts. **πάταγος** (an onomatopoeic word), *clatter*, esp. of metal things, as armour; but also expressing the *crash* of a falling tree and the *splash* of a body falling into water. **ἀντιπάλω κτλ.**: lit., *a thing hard to overcome for the foe of the dragon*. **δυσχείρωμα** is not formed according to rule. Neuters in *-μα* compounded with *δυσ-* should be formed from a verb compounded with *δυσ-*; e.g. *δυστύχημα* from *δυστυχέω*. But there is no verb *δυσχειρώω*. Indeed, such a verb would itself be a false form; for the formation of compound verbs follows the same analogy. They are not formed by merely prefixing a noun-stem or adverb to the simple verb. Thus *κακο-λέγω*, *εὐ-πράσσω*, *δυσ-μανθάνω* would be wrong. The verb required must be formed as a *derivative from a noun*, and the normal termination for such verbs is *-έω*.

Accordingly we have *κακολογέω* from *κακολόγος*, *εὐπραγέω* from *εὐπραγής*, *δυσμαθέω* from *δυσμαθής*. Irregular forms, however, are found, such as *δυσσθνήσκω*, *δυσσιζώ*. The mss. hesitate between **ἀντιπάλω . . δράκοντι** and **ἀντιπάλου . . δράκοντος**. Neither gives a satisfactory sense, and I have without hesitation adopted Jebb's admirable and convincing correction.

127. **μεγάλῃς**, 'arrogant'; cp. 1350 *μεγάλοι λόγοι*.

129. **πολλῷ ῥεύματι προσνισσομένους**, 'coming on in a mighty flood.' Cp. *Theb.* 80 *ῥεῖ πολὺς ὅδε λεὼς πρόδρομος ἱππότας*, 'see the mighty host of them cometh on like a flood,—they race amain with flying steeds.'

130. **χρυσοῦ καναχῆς ὑπεροπλίαις**, 'in the o'erweening pride of their clanking gold.' The mss. give **ὑπεροπτίας** and other impossibilities, of which **ὑπεροπλίαις** (with the lengthened ι, as in *Hom.*) is a highly probable correction; cp. *Il.* 1. 205 *ἥς ὑπεροπλήσι*.

131 ff. **παλτῷ ῥιπτεῖ πυρί κτλ.**, 'with his bolt of fire he hurleth down him who was now rushing to raise the shout of victory at his goal upon our battlements.' **πάλλω** means to *toss up and down*, and so is used of that preliminary up and down movement of the hand by which a man poises a spear which he is about to throw, or a weight which he is about to 'put.' It is used of 'dandling' a baby (*Il.* 6. 474), of tossing lots in a helmet, of dancing, and of the leaping of fishes or of the heart from fear. **παλτῷ** here implies, though it does not express, the act of throwing. **βαλβίς** means the scratch-line or starting-place for a race or other competition. Since, in the *δίαυλος* and other races longer than the *στάδιον*, this line marked also the finish of the race, the word could be used, as here, in the sense of *goal*. **βαλβίδων ἄκρων** = lit. *goal at the top*, sc. of the wall. **ἁλαλάει**, to raise the cry *ἁλαλαί*, 'Hurrah!' The reference is to Kapaneus, who had boasted *μηδ' ἂν τὸ σεμνὸν πῦρ νιν εἰργαθεῖν Διὸς | τὸ μὴ οὐ κατ' ἄκρων περγάμων ἑλεῖν πόλιν*, *Phoîn.* 1175.

134 ff. **ἀντιτύπη δ' ἐπὶ γῇ κτλ.** 'Swung out, torch in hand, he fell upon the earth that met shock with shock,—he who that instant before (**τότε**), in the frenzy of his mad onset, was breathing against us the blasts of the hurricane of his hate.' For **ἀντιτύπη** (which I think the poet meant here to have its literal sense, rather than the ordinary one, *hard*) see *Lex.*

τανταλωθεῖς: in this form the verb occurs only here. *ταλαντεύω*, which is the same word in another form, means to *swing* or *oscillate* as a thing does which is being weighed in a balance (*τάλαντον*). He was struck violently in the breast, and described

a parabola in falling. What Sophokles here suggests by one word, Euripides (*Phoin.* 1182 ff.) describes as follows:—ἐκ δὲ κλιμάκων | ἐσφενδονᾶτο χωρὶς ἀλλήλων μέλη, | κόμαι μὲν εἰς Ὀλυμπον αἶμα δ' ἐς χθόνα, | χεῖρες δὲ καὶ κῶλ' ὥς κύκλωμ' Ἴξιονος | εἰλίσσεται, ἐς γῆν δ' ἔμπυρος πίπτει νεκρός, 'and he was flung from the ladder as from a sling, with limbs all spread abroad, his hair flying up to the sky, his blood dropping to the earth; and his arms and legs spinning round like Ixion's wheel; and he falls to earth a blasted corpse.' It hardly needed this passage to show that **τανταλωθεῖς** does not mean that Kapaneus went down straight 'with a dump,' as does a scale-pan in which a heavy weight has been suddenly placed. But so it has been taken.

138 ff. εἶχε δ' ἄλλα κτλ. 'But all that went otherwise; and to others other dooms were dispensed, to one this, to one that, by the buffetings of the mighty War-god, (strong helper like) the trace-horse on the right.'

τὰ μὲν: the threats of Kapaneus. **δεξιόσειρος**: Greek taste felt no objection to the abrupt introduction of so strange a metaphor as this, though it comes upon us with something of a shock. The Greek race-course was shaped like a hair-pin joined at the two ends. At each end was a pillar (*καμπτήρ, νύσσα*) which must be turned as sharply as possible. The *τέθριππον* (sc. ἄρμα) was drawn by four horses driven abreast. The two middle ones (*ζύγιοι*) drew by a double yoke firmly attached to the pole. The two outside ones drew by traces (*σειραῖ*), which formed their sole attachment to the car, and they appear not to have been attached to the other horses at all (see *EL.* 743 n.). They were called *σειραῖοι* or *σειραφόροι*, and distinguished as *ὁ προσκείμενος* (the left-hand or 'near' one) and *δέξιος σειραῖος* or, as here, *δεξιόσειρος* (the right-hand one). The course of the four-horse races consisted of twelve circuits, and the turns were made to the left. At twenty-three points, therefore, the outside horse had considerably more work to do than the others; for while the *προσκείμενος* was held in, the *δεξιόσειρος* was urged to still greater speed. For this reason the best horse of the team was selected for this place, and success in the race largely depended on his performance. This is the point of the metaphor here.

142. ὕκοι πρὸς ὕκους, 'against other seven.'

143. πάγχαλκα τέλη, 'the tribute of their arms of bronze'; cp. *Tr.* 238 τέλη τ' ἔγκαρπα.

145 ff. καθ' αὐτοῖν (=κατ' ἀλλήλοιν, as elsewhere) κτλ., 'having set their spears each against other, share both, in double victory, a common death.' Lit., *doubly victorious spears*.

This would ordinarily mean that both were victorious on two occasions, but Greek idiom is sufficiently flexible to allow two spears, each of which conquered the other, to be described *in combination* as 'doubly victorious.' So *Αἰ.* 251 *δικρατεῖς Ἀτρεΐδαι*: the two Atreidai, *taken together*, exercise a double sway. Cp. *O.C.* 1055 *διστόλους . . ἀδελφάς*: the two sisters, being in each other's company, 'travel double,' since each is taking a journey. The explanation of *πυκνόπτεροι . . ἀηδόνες*, *O.C.* 17, is the same: many nightingales, regarded as a flock, have many wings. So a solitary traveller can be described as *οἰόζωνος* (*O.T.* 846), because he has *girded himself* for his journey *alone*, and not in company: cp. *Pers.* 139 *μονόζυγε*, of a wife whose husband is away at the wars: she is left 'in single harness,'—a metaphor less strange to a Greek than to us, since *ζεύγνυμι* was commonly used of marriage.

148. *ἀλλὰ γάρ . . ἦλθε*, for *ἀλλ', ἦλθε γάρ*, 'But since Victory hath come.'

149. *πολυαρμάτω*: the Boiotians and esp. the Thebans were from early times famous for their chariots; cp. *Π.* 4. 391 *Καδμεῖοι, κέντρορες ἵππων*. The Thebans were said to have invented the chariot. *ἀντιχαρεῖσα Θήβα*, "'with joy responsive to the joy of Thebè.'" The goddess Nikè has come to meet the victors, and their joy is reflected in her radiant smile" (Jebb).

151. *θέσθαι* (inf. for imper.) *λησμοσύναν*, 'forget.' This periphrasis with *τίθημι* (act. and mid.) is common in the poets. Cp. *Ion* 1225 *φόνον τιθεῖσαν*, 'attempting to do murder'; *Ag.* 1583 *λάκτισμα δείπνον τιθείς*, = *λακτίζων δείπνον* (the line needs no correction); *O.T.* 134 *ἔθεςθ' ἐπιστροφήν*, 'showed care for.' So *Virg. A.* 4. 604 *dedit anapla ruinam . . domus*.

153. *παννυχίοις*: "since a *παννυχίς* was esp. grateful to the city's tutelary god Dionysus (1147), whose rites are *νύκτωρ τὰ πολλά* (*Eur. Bacch.* 486)" (Jebb). *Θήβας ἐλελίχων*, 'who shaketh the land of Thebè' (with his dances). The gen. *Θήβας* depends, not on *χθών* in *ἐλελίχων*, but on the trans. force of the adj.; cp. 1185 *Παλλάδος . . προσήγορος* (where see n.); *Ηec.* 235 *καρδίας δηκτήρια*. This gen. is rarely found in prose, and only when the adj. is clearly substantival: *Herod.* 2. 74 *ἱροὶ ὄφεις ἀνθρώπων οὐδαμῶς δηλήμονες*.

155. *ἀλλ' ὅδε γάρ*, 'But we pause, for here comes.' See App. I.

156. The line is deficient by a spondee or anapaest. Jebb suggests *ἄρχων* or *ταγός*. This would be constructed with what follows; 'made our new ruler by the new fortunes the

gods have given us.' Κρέων is scanned as a monosyllable by synizesis. ἐπὶ *CUNTYXIAIC*, lit. 'on the *conditions* of the new fortunes.'

158 f. τίνα δὲ μᾶτιν ἐρέσσω κτλ. 'What purpose doth he meditate, in that he hath proposed this conference of the elders which he hath convoked?' For ἐρέσσω metaphorically used of any quickly repeated movement cp. *I. A.* 139 ἐρέσσω σὸν πόδα, *Ag.* 152 πτερύγων ἐρετμοῖσιν ἐρεσσόμενοι, *Ai.* 251 τοίαν ἐρέσσουσιν ἀπειλὰς, 'such threats they ply.' The word appears to be used only here of 'turning over' in the mind. Since at Athens σύγκλητος was technical for a *specially* summoned meeting of the ἐκκλησία, ordinary meetings being called κυρίαι, we are no doubt meant to understand here that Kreon has summoned the elders to a special council. προὔετο, *proposuit*. The word was common in the sense of proposing a discussion.

161. πέμψας, not=μεταπεμφάμενος, 'having sent for us,' but 'having sent (notice) to us by a general summons,' i.e. the summons which all the γερουσία received.

162-331. First *Episode*. See Introduction.

162 f. ἄνδρες, 'Sirs.' τὰ μὲν δὴ κτλ. 'Our state and her fortunes, which they had tossed in fierce storm, at last (δὴ) the gods have again safely righted.' For the metaphor (a common one) cp. *Theb.* 2 ὅστις φυλάσσει πρᾶγος ἐν πρύμνῃ πόλεως | οἶακα νωμῶν, βλέφαρα μὴ κοιμῶν ὕπνῳ.

165. ἰκέσθαι is epexegetic: *I caused you to set forth (ἔστειλα) for coming*, i.e. so as to come. This extremely common use of the inf. will be better understood if it is remembered that the inf. is the dat. of a verbal noun. Thus ἔδωκε λαβεῖν means literally, 'he gave it for taking,' i.e. for the other to take. τοὔτο μὲν, 'first,' is answered by τοὔτ' αὖθις below.

166. κράτη, 'powers.'

167. ὥρθου: *was keeping straight* in its course; 'steered the state,' not as in 163. Cp. 83.

168. The meaning is not quite clearly expressed. The thought is, 'When Oedipus was king you were loyal to τὸν κείνου παῖδα (Laios' son Oedipus), and when Oedipus was no more you were loyal to τοὺς κείνου παῖδας (Oedipus' two sons)'; but the two clauses here given in Greek are compressed into one, so that τοὺς κείνων παῖδας, 'their sons,' means 'their sons *respectively*.' It does not designate Eteokles and Polyneikes only, as 'descendants' of both Laios and Oedipus.

μένοντας ἀμφί: *standing by them*. Transl., 'and again, when Oedipus steered the state, and also when he had passed away, your steadfast hearts were loyal both to him and to his sons.'

170. **ὅτε**: causal, as often. **πρὸς διπλῆς μοίρας**, 'by a doubled doom'; cp. 14 n.

172. **αὐτόχειρι cὺν μιάσματι**, 'with pollution of each by a brother's blood.' For **cὺν** introducing a modal circumstance cp. 1166 **νέφ ξὺν μόρῳ ἔθaves**.

173. **κράτη . . καὶ ἐρόνους**: *powers and the throne*, for 'the throne and its powers'; cp. 60, 166. **δῆ**, 'now'; see App. I.

175. **δέ**, as often, is merely introductory, 'Now.' **παντός** is used, according to the regular idiom, where we should say 'any.' The impossibility is predicated of *every* case.

176 f. **ψυχῇν**, 'soul' or 'nature,' a general word. **φρόνημα**: the 'spirit' which will prompt his actions. **γνώμην**, 'mind,' his thoughts and judgments. **πρὶν ἄν κτλ.**, 'until he be seen in the practice of government and the making of laws.' **ἀρχαῖς**: the pl. denotes various specific acts of **ἀρχή**, the administrative or executive side of government; **νόμοισιν** denotes its legislative side. **ἐντριβής**: *engaged in* (objective sense), rather than *practised in* (subjunctive). With **φανῆ** supply **ὦν**. The saying **ἀρχὴ δέικνυσιν ἄνδρα** was attributed to more than one of the Seven Sages.

178 ff. **ἐμοὶ γάρ κτλ.** Thrice in this speech the poet (no doubt designedly) has made Kreon's tendency to self-assertion obscure the connexion of his thought; here, and at 183 and 184. Kreon means,—'**ἀρχὴ δέικνυσιν ἄνδρα**, for (**γάρ**, 178) a ruler sometimes fails in his duty from fear (of unpopularity, 178–80), or to serve the interests of a friend (182–83). *I* condemn such men (181, 183). For (**γάρ**, 184–90) they endanger their city,—whereas it is only when the city prospers that the citizens can prosper or the ruler make true friends. *I* should never imitate such behaviour (**οὐτ' ἄν ciωπήσαιμι**, 185).' But in each sentence he has made the personal statement the main clause, and relegated the general statements to a subordinate clause. The matter of Polyneikes and his own edict is, of course, in his mind all through. **πᾶσαν πόλιν**, *the whole city*. Transl., 'being sovereign ruler of the state.'

179. **ἄπτεται**, 'holds to.' For the indic. used instead of the normal **ὅς ἂν μὴ ἄπτηται** see App. III.

180. **ἐγκλήσας ἔχει**=a perfect denoting a continuing state, 'keeps silent.'

182. For **μείζον'** . . **ἀντί** instead of the simple gen. cp. *Tr.* 577 *ἀντὶ σοῦ πλέον*.

183. **οὐδαμοῦ λέγω**, 'I hold in no esteem.' Cf. *οὐδενὸς λόγου* (or *ἐν οὐδενὶ λόγῳ*) *ποιεῖσθαι*, and our phrase 'the rest were nowhere.'

184. **ἐγὼ γάρ**: see on 178.

186. **ἀστοῖς**, for *εἰς ἀστούς*, as often. The notion of 'interest' is generally, but not always, traceable when the dat. is used.

187. **δυσημεῖα χεονός**: the adj. is practically a subst. For the gen. see on 153 *ἐλελίχθων*.

189. **ἥδ' ἐστὶν ἡ σώζουσα κτλ.**, 'our country it is that keeps us safe, and only while she voyages on steady keel do we aboard her gain our friends.' That is, our real friends; "since friends made at the cost of endangering or wrecking the ship of the State cannot properly be considered friends at all: they are φίλοι ἄφιλοι" (Jebb). For **ὀρεῖς** cp. 163 *ὤρθωσαν*.

191. **τοιοῖδ' ἐγὼ νόμοισι κτλ.** 'Such are the principles by which I am for making this state prosper.' For the present **αὔξω** implying purpose cp. *Ion* 231 *θεοῦ δὲ νόμον | οὐ παραβαίνομεν*, 'we are not for transgressing.' The use may be an extension of the "prophetic present," as *Pind. O.* 8. 42 *Πέργαμος ἀμφὶ τεαῖς, ἥρως, χερὸς ἐργασίαις ἀλίσκεται*, 'shall be captured.' For the impf. similarly used cp. 285.

195. **πάντα**, adverbial, 'having shown all prowess.'

196 f. **τὰ πάντ' ἐφαγνίσαι**: *to do all the holy rites*, 'make all those holy offerings that pass to the underworld to the noblest dead.' As Jebb remarks, the v.l. **ἀφαγνίσαι** is to be rejected, because it implies purification from pollution; but of this, in Kreon's view, Eteokles had no need. **ἔρχεται κάτω**: the libations were supposed actually to reach the dead. Cp. *Pers.* 626 *σὺ δὲ πέμπε χοὰς θαλάμους ὑπὸ γᾶς*. **νεκροῖς**, for *εἰς* with acc.; cp. 186 n.

199. **ἐγγενεῖς**, 'of his race.' **θεοὺς** means both their temples and their wooden images, *βρέτη*. The line is clearly a reminiscence of *Theb.* 582 *πόλιν πατρώαν καὶ θεοὺς τοῦς ἐγγενεῖς | πορθεῖν* (also of *Polyneikes*). See on 212.

200. **φυγὰς κατελθών**, 'returning from his exile.' **κατέρχομαι** was technical in this tense; cp. *Cho.* 3 (Orestes speaks) *ἤκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι*. In *Theb.* 629 ff. *Polyneikes* bears a shield on which is a figure of *Δίκη* with the legend **ΚΑΤΑΞΩ ΑΝΔΡΑ ΤΟΝΔΕ**.

201. **αἷματος κοινοῦ πάσασθαι** (*πατέομαι*), 'to feed on his

people's blood.' **ΚΟΙΝΟΥ** might mean 'his brother's' (cp. 1), but the other view better suits the words that follow.

ΤΟΥΣ ΔΕ, 'the rest,' those whom he did not slay. **ΠΑΣΑΘΑΙ**: Kreon uses this gross exaggeration, by way of excuse for his own conduct. When Hekabè says (*Il.* 24. 212) **τοῦ ἐγὼ μέσον ἦπαρ** (Achilles') **ἔχοιμι | ἐσθέμεναι**, of course she does not mean it; Beatrice in *Much Ado* says, 'I could eat his heart in the market-place' (quoted by Leaf ad loc.).

203. **ἐκκεκήρυκται**: MSS. **ἐκκεκηρύχθαι** (sic), which, if retained, would require the improbable alteration of **τάφῳ** to **λέγω**.

205 f. **ἐδεστόν** agrees with **δέμας**, which is adverbial acc. (*as to his body*) with **αἰκισέεντα**. **ιδεῖν** is expegetic. Transl., 'that men may see his body foully used and eaten by birds and dogs.'

207 f. **τοιόνδ' ἐμὸν φρόνημα**, 'such is *my* spirit.' **ἐμὸν**, emphatic; see on 178. For **φρόνημα** see on 176. **ἐκ γ' ἐμοῦ**, 'through me,' i.e. by anything I do. **τιμῇ προέξουσι**, 'be preferred in honour.' The MSS. give **τιμῇν**, but this gives an unexampled and unlikely construction, whether taken as adverbial or as acc. obj.

210. **τιμῆσεται**: remark the fut. mid. used as pass.

211 f. The MSS. give **καὶ τὸν εὐμενῇ** in 212, which has been needlessly altered to **κάς**. With **ταῦτα** supply **ποιεῖν**: *it pleases thee to do these things to the disloyal* etc. There is a curious parallel both in construction and subject matter in *Theb.* 1025 (=1016 Wecklein) **τοιαῦτ' ἔδοξεν τῷδε Καδμείων τέλει**, 'thus hath the Kadmean government resolved to treat these two,' where Verrall has corrected the impossible **τῷδε** of the MSS. (**τῷδε** could not agree with **τέλει**, because the 'authorities' were not present on the stage). Cp. *Ag.* 935 **τί δ' ἂν** (sc. **ποιῆσαι**) **δοκεῖ σοι Πρίαμος, εἰ τὰδ' ἤνυσεν**; 497 *infr.* So in 441 **λέγω** is omitted; and cp. 577 **μὴ τριβὰς ἔτι**. Transl. 'Thou art pleased thus to deal with this city's foe and with its friend.'

213. **νόμῳ δέ κτλ.**, 'and to take what order thou wilt (**παντί**, *any and every*), that is in thy power.' **τοῦτ'** is Platt's correction. (L gives **πουτ**, others **πού τ'** or **ποτ'**.) He cp. *Tr.* 458 **τὸ μὴ πυθέσθαι, τοῦτό μ' ἀλγύνειν ἄν**, 466 *infr.* and *O.C.* 639.

215. **ὥς ἄν κτλ.**, 'keep ye watch, then, that this order be obeyed.' **ὥς ἄν** does not appear to be used elsewhere elliptically (= **ὁρᾶτε ὥς ἄν**). In the elliptic use the fut. indic. is always used, as **ὅπως ἀνὴρ ἔσει**, 'Come, be a man.' For **εἰρημένων**, of *orders*, cp. the common phrases **εἰρημένον**, **εἰρητο δέ**, 'their orders were' etc.

216. **νεωτέρῳ κτλ.**, 'on some younger shoulders lay this duty.' **τοῦτο** is obj. of **πρόες**, and **βαστάζειν** is epexegetic. For **πρόες**, of *setting* a task, cp. 1249.

218. **τί ᾄτ' ἄν κτλ.**, 'what further duty is this, then, that thou wouldst impose?'

219. **ἐπιχωρεῖν**, 'side with.' Cp. Lat. *pedibus ire in sententiam*, of voting. **ἀπιστοῦσιν** = **ἀπειθοῦσιν**, as 381, 656. **τάδε**: adverbial, 'herein.'

221 f. **καὶ μὴν κτλ.** 'That, mark you, is the wage.' **ἀλλ' ὕπ' ἐλπίδων**, 'yet through the lure of their hopes.'

223. For the position of **οὐ** cp. 96.

225 f. **πολλὰς γάρ κτλ.**, 'for many a time my thoughts brought me to a stop, and I wheeled round in the way, to go back again.'

227. **πολλά** is obj. of **μυθευμένη** only: 'for my heart held much talk with me, as thus.'

228 f. **τάλας . . τλήμων**: 'poor fool,' . . 'Stopping again, you rascal?' The two adjectives are not synonyms here; **τλήμων** implies hardihood, as often. The Guard's style is suggestive of Shakespeare's Launce.

231. **τοιαῦθ' ἐλίττων κτλ.**, 'with such perpendings I went on my way loitering and slow.' **ἐλίττων**: see on 158 **ἐρέσων**. **ἤνυτον** (mark the impf.: sc. *τὴν ὁδόν*). **σχολῇ**, by reason of *leisureliness*: 'slow because I loitered.'

232. **γίγνεται**: historic, = *ἐγένετο*.

233. **ἐνίκησεν**: impersonal, as often; cp. Herod. 6. 101 *ἐνίκα* (= *ἔδοξε*) *μὴ ἐκλιπεῖν τὴν πόλιν*. 'At last, however, it was carried that I come hither to thee.' **κοί**: for the dat. see on 186.

234. **τὸ μὴδέν**, 'a thing of naught' see on 1325. **δέ** introducing apodosis, as *O. T.* 302.

235. **δεδραγμένος**: note the force of the perf. implying a continuing result; 'with this hope firm grasped.'

236. **τὸ μὴ παθεῖν** depends on **ἐλπίδος δεδραγμένος** as = *ἐλπίζων*. For **τό** with the inf. see on 78.

238. **τάμαυτοῦ**, 'what touches myself.' **γάρ** is the prefatory *γάρ* which almost invariably introduces a story.

239. **ὅστις ἦν**, 'who *had been*.' This is not indic. for opt. The *or. recta* was *τίς ἦν*; and the impf. is by the rule retained in the *or. obl.* without change.

241. **εὖ γε στοχάζει κτλ.**, 'thine archery is good, and would

make good protection about the matter.' The man's enemy is Kreon's blame. To keep this off, he assumes the offensive, and aims at it the arrows of his denials, which thus form a 'protection' of his position. Kreon ironically compliments him on his skill. Cp. Soph. fr. 376 *πεφραγμένον ὡς ἀσπιδόυχος ἢ Σκύθης τοξεύμασιν*. By this simple explanation the two verbs are naturally combined so as to form a single picture (which seems to me necessary), and the various alterations of the text proposed to this end become needless. For *δηλοῖς* see on 20. *νέον*, 'strange.'

243. *τὰ δεινά*, 'dangers'; the danger he incurs by bringing this news.

244. *οὔκουν κτλ.*: these negative questions are generally best translated by the imperative to which they are equivalent.

ποτε, at last, tandem aliquando; cp. *Ph.* 816 *μέθες ποτέ*, *Ran.* 268 *ἔμελλον ἄρα παύσειν ποτέ*, 'I thought I should stop them at last.' Transl. 'Come, speak, and have done with it, and then begone.'

245 ff. *καὶ δὴ* (see App. I.) *κτλ.* 'Well, now I tell thee. The body—some one has just buried it and gone off; he has sprinkled . . and done what is meet for removing heaven's ban.' The two clauses *καπὶ* . . (*καί*=and) and *κάφαγιστεύσας* . . explain *θάψας*.

247. *κάφαγιστεύσας ἃ χρῆ*. That is (I quote Jebb's note) "having made the due offerings, perhaps flowers (*El.* 896) or *στέφη* of wool. We may doubt whether the poet thought of any *χαῖα* as having been poured by Antigone at this first visit: see n. on 429. *ἀφαγιστεύσας* and *ἐφαγιστεύσας* are equally possible; but I prefer the former, because here, as v. 256 suggests, the idea is that of *ἀφοσιωσάμενος*,—having avoided an *ἄγος* by satisfying religion: see on 196 *ἐφαγνίσαι*."

249. *γενῆδος*, 'pickaxe,' for making a grave.

250. *ἐκβολή*: abstract for concrete. Transl., 'no throwing up of earth by mattock.'

253. *ὁ πρῶτος ἡμεροσκόπος*: there was, of course, to be also a night-watch. This man was the first sentry to arrive on the spot. Antigone had visited the body before the guard's arrival.

255. *ἠφάνιστο*, 'had disappeared,' being covered with the sprinkled dust. *τυμβήρης*: cp. 305 n.

256. *ἄγος φεύγοντος ὥς*, 'spread as 't were by one that would avoid a curse.' For *ἄγος* see on 775. *φεύγοντος*

(supply *τινος*, as elsewhere) is not gen. abs., but possessive, depending on *κόνις*.

259 f. *λόγοι δέ κτλ.*, 'and noisy words of abuse we flung at one another.' *ρόθος* denotes *noise* combined with *movement* or *tumult*, especially the noise of rushing waters.

ἐν ἀλλήλοισιν is used as though the other words in the line had been *λόγοις κακοῖς ἐρροθοῦμεν*: and similarly the nom. *φύλαξ* which follows; though even so, *φύλαξ φύλακα ἐλέγχοντες* would be the usual way of speaking. See Additional Notes, p. 145.

263. *ἐναργής*, 'convicted.' Cp. Tac. *tum etiam vanitatis manifestus*, 'convicted of falsehood.' *ἀλλ' ἔφευγε μὴ εἰδέναι*, 'but each pleaded ignorance.' There is no need to alter the text here, as Jebb's interpretation shows. The following note is taken from his. *ἐκαστος*, as subj. of *ἔφευγε*, is evolved from *οὔδεις*: cp. fr. 327 *ἐμοὶ δ' οὔδεις δοκεῖ | εἶναι, πένης ὦν, ἄνοσος, ἀλλ' αἰὲν νοσεῖν*, Dem. or. 20 § 74 *μηδεὶς φθόνῳ τὸ μέλλον ἀκούσῃ, ἀλλ', ἂν ἀληθὲς ᾗ, σκοπεῖτω*. *ἔφευγε μὴ εἰδέναι*, 'pleaded in defence that he knew nothing of the matter,' is an extension of the common use *φεύγειν*=*be a defendant*: cp. Aisch. *Supp.* 390, where the Argive king says to the Danaïdes, whose cousins threaten to seize them under Egyptian law, *δεῖ τοι σὲ φεύγειν κατὰ νόμους τοὺς οἴκοθεν | ὥς οὐκ ἔχουσι κῦρος οὐδὲν ἀμφὶ σοῦ*, 'you must plead in accordance with Egyptian law that they have no right over you.' So *defendere*, Cic. *In Pison.* 10. 5 *si triumphum non cupiebas, cuius tandem rei te cupiditate arsisse defendes?* 'will you plead?' *μὴ* (not *οὐκ*) *εἰδέναι*, as after verbs of denying.

266. *τὸ μήτε θράσαι*: for the art. see on 78.

268. *οὐδὲν ἦν κτλ.*, 'we were gaining naught, search as we would.'

269. *τις εἶς*: usually *εἰς τις*. There are other instances.

270 f. *οὐ γὰρ εἴχομεν κτλ.*, 'for we knew not how to gainsay him, nor how we could prosper if we did his bidding.' *δρῶντες*=*εἰ δρῶμεν*, *if we should do* (the thing he proposed).

273. *κοί*: for *εἰς σέ*, the regular construction. Cp. 186, 234.

274. *κάμῃ τὸν δυσδαίμονα κτλ.*, 'and I am the luckless wight that the lot condemns to win this happiness.' A bit of grim irony.

278 f. *ἄναξ, ἐμοί τοι κτλ.*, 'Sire, my own thoughts have long been debating, is this haply (τι) the work of heaven?' With *τοῦργον* supply *ἐστί*. *μή* can introduce a direct question, in which it has no negative force, as *Pers.* 344 *μή σοι δοκοῦμεν*, 'do we seem?' Here we have this direct question

forming a subordinate clause in dependence on **βουλεύει**: cp. 1253 n. Exclamatory clauses are similarly used as subordinates; cp. *Ion* 796 *ἀν' ὑγρὸν ἀμπατήν | αἰθέρα . . , | οἶον, οἶον ἄλγος ἔπαθον*, 'I would that I might fly up . . , (seeing) what a sorrow has come to me.' See also App. II. i. ad fin.

ἐμοί, dat. of interest, *for me*; not dat. obj. with **βουλεύει**, *advises me*. **θεήλατον**, *sent by the gods*, i.e. done by them; cp. *Ion* 1392 *ἐκ τινος θεηλάτου*, 'by some agency divine.'

280. **καί** emphasises **μεστῶσαι**, 'fill me to the full.'

285. **ἔκρυπτον**, 'were they for covering,' likely to cover? Cp. 191 n.

287. **νόμους διασκεδῶν**: Jebb cp. Tennyson, 'Red ruin, and the breaking up of laws.'

289. **ταῦτα** (Kreon's edict) is obj. of **μόλις φέροντες**, 'impatient of this my order.' **ἐρρόθουν**, 'from the first made clamour against me.' See on 259.

291. **κάρα κείοντες**: like a restive horse.

292. **δικαίως**: *dutifully*, 'as their duty bade.' **ὥς στέργειν ἐμέ**, 'as who would bear my rule'; lit. *so as* (*ὥς=ὥστε*) *to tolerate me*. Cp. *P. V.* 11 *τὴν Διὸς τυραννίδα | στέργειν*.

293 f. **τούτους**: the guards; **τῶνδε**: the disaffected citizens. **ἐκ**, as in 63. **εἰργάσθαι** depends on **ἐξεπίσταμαι**.

295. **οὐδὲν γάρ κτλ.**, 'for nothing so evil as is money ever pushed into currency among men.' **νόμισμα** meant (1) *institutum*, a current practice or custom; (2) *current coin* (the only use in prose). The word is rare even in poetry in sense (1), *νόμιμον* or *νόμος* being ordinarily used. Here it is used in the general sense of a *thing current*, 'covering both the meanings given above. **οὐδὲν** alone is subject, **κακὸν νόμισμα** being a secondary predicate: *nothing has sprung up as a bad thing current such as is* (so bad as) *money*.

296 f. Mr. Platt has pointed out that when Virgil writes a sentence like 'iam redit et Virgo, redeunt Saturnia regna,' the *et* means 'both,' and the repeated verb stands for a second *et* meaning 'and.' So here, in **τοῦτο καὶ . . πορρεῖ, τόδ' . . ἐξανίστησιν** he takes **τόδ'**, repeating **τοῦτο**, to stand for **καί**. As there seems to be little doubt that this view is correct, I have followed him in reading **πόλεις τ'** (not **πόλεις**) in 673, where **ἦδε** repeating **αὕτη** stands for **καί**. **πορρεῖ**, 'sacks,' having purchased betrayal to the enemy; cp. Hor. *C.* 3. 16. 13 *diffidit urbium | portas vir Macedo et subruit aemulos | reges*

muneribus.
money.

ἑΞΑΝΙΣΤΗCΙΝ, through intrigues backed by

298. τόδ' ἐκδιδάσκει κτλ., 'this is a tutor that trains honest minds amiss, to the essaying of things shameful.' Ὑσταθεαὶ πρὸς: *to face towards, address one's self to.*

300 f. πανουργίας . . ἔχειν, 'shows men how to be full of villany, and to be acquainted with every impious deed.' For ἔχειν of a state cp. the Hom. phrases γῆρας ἔχειν (bodily), ἄλγος ἔχειν (mental), ὕβριν ἔχειν (of the moral habit, as here). Cp. 1273 μέγα βάρος ἔχων. παντός κτλ.: 'every deed's impiety' = 'any and every impious deed.'

303. χρόνῳ ποτε, with δοῦναι δίκην, 'have achieved this success,—that sooner or later they shall pay the price.' ἐξέπραξαν ὥς (ὥστε) = *effecerunt ut.*

305. ὄρκιος, 'on my oath.' Cp. θαλάσσιος, 'in the sea,' βῶμιος, 'at an altar,' and 255 τυμβήρης.

306. τὸν αὐτόχειρα κτλ., 'the very man whose hand was in this burial.' See on 56. τάφου = ταφῆς, as 490, 534.

308. οὐχ . . ἄρκέσει, 'death alone shall suffice you,' i.e. you shall be tortured, as he immediately proceeds to explain. πρὶν ἄν, as though he had said, 'ye shall not die.'

309. ζῶντες κρεμαστοί, 'hung up alive,' for a flogging which should extort confession. ὕβριν: concrete, as often; 'till . . ye declare this outrage.'

310. Ἰν' εἰδότες κτλ., 'that henceforth ye may seize on lucre with knowledge whence lucre should be got.' κέρδος is obj. of εἰδότες. It is to be supplied as subj. of οἰστέον, and as obj. of ἀρπάζετε. Cp. 318.

312. ἐξ ἅπαντος, 'from every source.'

314. ἀτωμένους . . σεσωσμένους, 'brought to ruin rather than to prosperity.'

315. ἢ . . ἴω; 'or am I, with this, to turn and go?' οὕτως: with no more said.

316. καὶ νῦν ὥς: for ὥς καὶ νῦν.

318. τί δὲ ρυθμίζεις κτλ., 'why seekest to define the seat of my annoyance?' The pres. as in 191, where see n. The general construction as 310: supply ἐστὶ with ὅπου.

320. οἴμοι, 'Bah!', an exclam. of impatience, as in 86. So φεῦ sometimes.

321. οὐκ οὐκ . . γε = ἀλλ' οὐν οὐκ. 'But all the same, never

this deed's doer.' For οὖν=*that being so* see App. I. under οὖν, ἀλλ' οὖν, δ' οὖν. With ποιήσας supply εἰμί.

322. καὶ ταῦτα ('and that too') with προδούς. '(Thou art), and what is more, bartering thy life for money.'

323 f. ἢ δεινὸν κτλ., 'truly 'tis pity a man should opine, and yet opine amiss.' 'Yes, *opinion* may exercise thy wit; but if,' etc. Cp. *El.* 1039 ἢ δεινὸν εὖ λέγουσαν ἐξαμαρτάνειν.

κόμψευε: *be smart or clever about*; τὴν δόξαν (adverbial acc.), that *opinion*, δόξα, of thine (τήν), implied in δοκεῖ . . . δοκεῖν.

κομψεύω (frequent in the mid., only here in the act.) means to be κομψός, *smart, clever, witty*. Kreon chooses to take the man's remark as an attempt to say something smart. ταῦτα, obj. of τοὺς δρώντας, is put early for emphasis.

326. τὰ δειλὰ κέρδη, 'sordid gains,' gains won by doing 'dirty work.' δειλός (δέος) primarily meant *cowardly*. Then, since the primitive patent of nobility was physical prowess and courage, while the nobles were called ἀγαθοί ('braves,' cp. βόην ἀγαθός, 'brave in battle'), the common people were called δειλοί, with the general sense *base, vile, rascally*; and this is the meaning here. The third sense of δειλός, *wretched, miserable*, naturally grew out of the second; the usual Attic for this is δειλαιός.

327. ἄλλα, 'Well'; see App. I. μάλιστα, in this use, gives a special *predominance* to the idea expressed by the verb to which it is attached,—'rather than anything else.' Transl. here, 'Well, best of all, may he be found!' Cp. *O.T.* 1466 μάλιστα μὲν χεροῖν | ψαῦσαι μ' ἔασον, 'let me—my dearest wish—touch them with my hands': *El.* 932 οἶμαι μάλιστ' ἔγωγε, 'as I think, 'tis most likely that,' etc.

332-75. First *Stasimon*. See Introduction.

332. δεινά, 'wonders.' Cp. *Hamlet* 2. 2. 315 'What a piece of work is a man! How noble in reason! how infinite in faculty! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god! the beauty of the world! the paragon of animals!'

334 f. τοῦτο: sc. τὸ δεινόν, but transl. 'he.' νότω: instrumental, 'driven by the south-wind's stormy blast.'

336. περιβρυχίοισιν . . . οἴδμασιν, 'passing under billows that make deeps around him.' He is in the trough of the sea, and the walls of water towering overhead make deep-sea all around him. βρύχιος, 'of the deep sea,' is formed from a noun *βρύξ, of which the acc. alone occurs (in Oppian, circ.

180 A.D.). Cp. Verg. *Aen.* 1. 101 *his unda dehiscens | terram inter fluctus aperit.*

338 ff. **ὑπερτάταν** : Earth is called the *highest, most exalted* (transl. 'first') of the gods because she is the eldest. Cp. *Phil.* 391 *ὄρεστέρα παμβῶτι Γᾶ, μᾶτερ αὐτοῦ Διός, . . σέβας ὑπέρτατον.* The language is that of the old religion, and takes no account of the subsequent Olympian usurpation. **ἀποτρύεται**,

'wears.' **ἰλλομένων ἄρότρων κτλ.**, 'as the ploughs go up and down from year to year, and he plies his task with the offspring of the horse.' **ἴλλειν** = *circumagere*, of the turning round of the plough at the end of each furrow. **πολεῶν**

agrees, *κατὰ σύνεσιν*, with *τοῦτο* in 334. The verb means lit. *to go up and down*, *versari*, like *πολέω*. **γένει** is 'comitative dat. The schol. is no doubt right in saying that by 'the offspring of the horse' mules are meant. He cp. *Il.* 10. 352 *αἱ γὰρ τε βοῶν προφερέστεραί εἰσιν | ἐλκόμεναι νειοῖο βαθείης πηκτὸν ἄροτρον.* Jebb, quoting the well-known story of Simonides and the mules, remarks—"As this story suggests, the very fact that the ordinary Attic word for 'mule' was *ἡμίονος* (adj. *ὀρικός*) might lead an Attic poet to prefer such a periphrasis as *ἵππειον γένος*." The story, as told by Aristotle (*Rhet.* 3. 2. 14) is as follows :—ὁ Σιμωνίδης, ὅτε μὲν ἐδίδου μισθὸν ὀλίγον ὁ νικήσας τοῖς ὀρεῦσιν (the epic word for 'mule'), οὐκ ἤθελε ποιεῖν ὡς δυσχεραίνων εἰς ἡμιόνους ποιεῖν· ἐπεὶ δ' ἱκανὸν ἔδωκεν, ἐποίησε, χαίρετ', ἀελλοπόδων θύγατρες ἵππων.

343 ff. **κουφονόων τε κτλ.** 'And the race of the blithe birds, and the tribes of savage beasts, and the sea-creatures of the deep, he enfolds and makes captive in the coils of his woven nets, man cunning in device.' Tyrrell's proposal of **ἀγρεῖ** for **ἄγει** is very plausible.

349 ff. **κρατεῖ δέ κτλ.** 'And the wild beast that dwells in the wilds and roams the hills, he masters by his skill; he tames the manèd horse, setting a yoke upon his neck, he tames the untiring mountain bull.' By **θηρός** only wild horses and cattle seem to be indicated. **ἀγραύλου** : whose *αὐλή* is in the open.

ὀχμάζεται . . ζυγῶν may be taken as a certain correction of *ἔξεται* (or *ἄξεται*) *ἀμφίλοφον ζύγον* of the mss.

ὀχμάζω according to a schol. was properly used of breaking horses; cp. Eur. *El.* 815 *ἐκ τῶν καλῶν κομποῦσι τοῖσι Θεσσαλοῖς | εἶναι τόδ', ὅστις ταῦρον ἀρταμεί καλῶς | ἵππους τ' ὀχμάζει*, 'they boast that among the Th. it is a thing to admire, when a man cuts up an ox with skill, or breaks a horse.'

354 ff. **καὶ φθέγμα κτλ.** 'And speech, and wind-swift thought, and dispositions of civic life, he hath taught himself; and how to flee the arrows of the frost, that makes it ill to

lodge 'neath the clear sky, and the arrows of the cruel rain, all-resourceful' (i.e. made himself clothes and built houses).

ἀκτυνόμεους ὀργάς: lit. *dispositions connected with the government of cities*, i.e. the feelings that dispose men to live in, and submit to the regulations of, a community rather than in isolation. Cp. *Ph.* 1091 *σιτονόμου* . . *ἐλπίδος*, 'hope of the provision of food'; and on 1021.

ἐδιδάεατο: the directly reflexive middle (as *λούομαι*, 'I wash myself') is rare. The usual Greek for 'he taught himself' would be *ἐδίδαξεν ἑαυτόν*.

ἐναίθρεια, 'under a clear sky' (cp. *Ag.* 335 *ὑπαιθρίων πάγων*), is a correction of *αἶθρια* of the mss. It does not occur elsewhere, though the form *ἐναίθριος* is found. Though the epithet agrees with **βέλη**, it is better in translating to attach it to the *δυσανλία* pictured by **δυσαύλων**.

360 f. **ἄπορος κτλ.** 'Resourceless he faces nothing that is to come; means to escape death alone shall he never bring to his aid.' Cp. the common use of *ἐπάγεσθαι* (*ἐπακτός*) of bringing in foreign troops to one's assistance; and *Thuc.* 1. 81 *ἐκ θαλάσσης ὧν δέονται ἐπάξονται* ('will import').

365 ff. **σοφόν τι κτλ.** 'Possessed of his gift of ingenious skill, cunning beyond imagination, he is brought now to evil, now to good.' Lit., *having this inventiveness* (inventive quality) *of his skill as a gift* (**τι**, a something) *cunning beyond expectation*. The connexion is:—this gift of *τὸ περιφραδές* (348) is double-edged; it brings to harm as well as to good. The harm is uppermost in minds of the Chorus, and is chiefly emphasised in the lines that follow.

368. **γεραίρων**, 'honouring,' a certain correction of **παρείρων** of the mss. which gives no possible sense. For the source of the corruption see on 789 and 797.

θεῶν ἔνορκον δίκαν, 'justice sanctified by oaths to heaven.' **θεῶν** is governed by **ἔνορκον**, *under the protection of oaths sworn to the gods*; the gen. adding an explanation of *ἐνορκον*. Cp. *Aisch. Supp.* 503 *ναύτης ἐφέστιος θεῶν*: *Αἰ.* 796 *σκηνῆς ὑπαυλος*.

370 ff. **ὑψίπολις**, 'high stands his city,' lit. *he has a high city*. **ἄπολις**, 'he loseth his city.' The meaning is that the good citizen makes his city prosper (cp. *Kreon's* declaration), while the bad one ruins it and makes himself *ἄπολις*. Others (not so well) take **ὑψίπολις** as 'high in his city,' and **ἄπολις** as 'banished from his city.'

ὅτῳ κτλ., 'whom the spirit of daring pushes to the harbouring of sin.' **μὴτ' ἐμοί κτλ.**, 'let him not share my hearth, let his thoughts not be mine, the man who doeth these things.' **παρέστιος**: cp. *Hor. C.* 3. 2. 26 *vetabo, qui Cereris sacrum | vulgarit arcanæ, sub isdem* |

sit trabibus, fragilemve mecum | solvat phaselon. ἸCON
 ΦΡΟΝΕΪΝ = *to be like-minded*. 'May he not be like-minded
 with me' means 'may I not be like-minded with him.'
 For the indic. ἔρδει see App. III.

376. ἐς δαιμόνιον κτλ. 'This heaven-wrought marvel
 bewillers me'; lit. *I am puzzled with regard to*. The 'mar-
 vel' is so amazing that they think the finger of heaven must
 be in it.

377. εἰδώς, 'when I *know*' (that it is Antigone). οὐκ
 εἶναι: if ἀντιλογίῃς had been regarded as a verb of *denying*,
 we should have had μή. It is, however, treated as a verb of
saying, and so the inf. takes οὐκ, according to the rule for *or*.
obl.: οὐκ ἐστὶ becomes λέγω οὐκ εἶναι.

381. τί ποτε; 'what can it mean?' ἀπιστοῦσαν, as 219,
 656.

383. καί joins ἀπιστοῦσαν and καεελόντες: participles in
 different cases are often so joined. A simple change of the
 voice of one of the participles will often get over the difficulty
 of translating: here say, 'and taken in folly.' καεελόντες is
 here merely a stronger form of ἐλόντες: cp. κατακρατέω.

384. ἥδε, 'here.' ἐκείνη (the person we were seeking)
 is the subject.

387. ποῖα . . τύχη, 'what chance doth my coming fit?'

388. οὐδέν ἐστ' ἀπώμοτον, 'nothing must be sworn to be
 impossible.'

389. ψεύδει γάρ κτλ., 'for second thoughts give the lie to
 the first.' ψεύδει = *makes false*. ἐπί-νοια, *after-thought*, the
 only instance of the word in this sense; cp. Ἐπιμηθεύς. For
 the usual meanings of ἐπίνοια see Lex. The usual Greek for
 'second-thoughts' is αἱ δεύτεραι φροντίδες. τὴν γνώμην: the
 judgment already formed.

390. ἐξήχουν ἄν, 'I could have vowed,' a past potential;
 no protasis is to be supplied. χολῇ ἤξειν, 't would be long
 ere I came.'

391. ἐχειμάσθην, 'I had been lashed.'

392. The γάρ-clause as often precedes the main clause
 (ἥκω) for which it gives a reason. 'But since a joy that was
 outside and beyond one's hopes has a bigness that no other
 pleasure has.' Lit. *is in no wise like to any other pleasure in*
extent. With ἐκτός supply ἐλπίδων. Jebb remarks that he
 can find no parallel to this zeugma of preps. with a case suited
 only to the second.

395. **καθηρέειν** : as 383 *καθελόντες*. **τάφον** = *ταφήν*, as 306, 534. **κοσμοῦσα** is used as in *κοσμεῖν λόγον*, 'to deliver an ornate speech' (not 'adorn a speech' previously composed : cp. 36 n.) ; and the phrase means *performing burial with* (the bestowal of) *honour*, i.e. 'bestowing the grace of burial.' Cp. Xen. *Cyr.* 1. 3. 3 *κοσμεῖν καὶ τιμᾶν*.

396. **κλῆρος** . . **ἐπάλλετο**, 'here was no tossing of lots.' Stones were put into a helmet, and the helmet was shaken in order to see which came out first. See on 131.

397. **εοῦρμαιον**, 'this stroke of luck,' viz. that of bringing the good news to Kreon. He had claimed this from his comrades as his right, by way of compensation for his ill luck in having had to bring the former message. **ἔρμαιον**, a thing sent by Hermes, god of luck : *κοινὸς Ἑρμῆς* was a phrase, meaning 'Shares !' (in a lucky find).

399. The order is *δίκαιός εἰμι ἀπηλλάχθαι ἐλεύθερος*. The perf. **ἀπηλλάχθαι** expresses completeness and finality, 'I have the right to be quit and free of this pother once for all.'

401. **ἄγεῖς δέ κτλ.** 'Now this girl that thou bringest,—how and whence didst thou take her?' For the double interrog. cp. the common *τίς πόθεν* ; and *Phil.* 243 *τίνι | στόλῳ προσέσχες τήνδε γῆν πόθεν πλέων* ;

403. **ἦ καί** : see App. I. 'Can it be thou graspest thy words' meaning, and meanest them?' **λέγεις ὀρεῶς** : are you expressing yourself correctly? Do you mean what you say?

404. **ταύτην**, emphatic, as in 401. 'Yes, since I saw her, and no other.' **ὄν . . τὸν νεκρόν** : i.e. *τὸν νεκρὸν ὄν*. With the art. this order is rare. The full construction of a rel. sent. is *ἔθαπτε νεκρόν, ὃν νεκρὸν ἀπείπας*. Ordinarily the second subst. is omitted ; but sometimes (1) the antecedent disappears while the second subst. survives, and we have *ἔθαπτεν ὃν νεκρὸν ἀπείπας*, as in the text. Occasionally (2) the subst. of the rel. clause is even placed in front of the relative, and we get *urbem quam statuo, vestra est*, for [*urbs*] *quam urbem statuo*. This is the true account of what is commonly called the 'attraction of the antecedent' ; there is no attraction. For (1) cp. 1156 infr., *O.C.* 56 *ὃν δ' ἐπιστείβεις τόπον . . καλεῖται*. For (2) cp. *Plaut. Most.* 250 *mulier quae se suamque aetatem spernit, speculo ei usus est* (for *quae mulier*). With **ἀπείπας** supply *μὴ θάπτειν*.

405. **ἄρα** : see App. I. Transl., 'Now do I speak plain and clear?'

406. **ἐπίληπτος**, 'caught in the act' ; *ἐπ' αὐτοφώρῳ*.

407. **γάρ** as 238. **ἦκομεν**, 'had come back,' as often. It is

implied that after the dispatch of the first message they had left the body, as though their task were over,—at any rate for the moment.

409. **κατεῖχε**, 'covered.'

410. **μυδῶν**, 'clammy,' from decomposition, which is supposed to have just begun. **γυμνώσαντες**, 'laid bare' (of earth); the body was naked already.

411. **καθήμεο**: prob. plupf. (=impf.), for the commoner form **ἐκαθήμεθα**. **ἄκρων ἐκ πάγων**. These words, notwithstanding their position, cannot be constructed with **καθήμεο** in the sense of 'sat on the hills,' as L. & S. state. They must go with **ἐγερτὶ κινῶν κτλ.** (413), by which the idea of **σκοποῦντες** (which was in the poet's mind when he wrote **ἄκρων ἐκ πάγων**) is suggested. At the same time, the proximity of **καθήμεθα** and **ἐκ πάγων** is intended to convey the notion that the men were **ἐν πάγοις**. The following examples are similar in showing a participle denoting rest set next to the adverbial phrase with **ἐκ** or **ἀπὸ**, but in each case the participle is strictly superfluous (as in the common use of **ἰών** and **λαβών**), being added merely to complete the picture. *Il.* 14. 153 "Ἡρῆ δ' εἰσεῖδε χρυσόθρονος ὀφθαλμοῖσιν | στᾶσ' ἐξ Οὐλύμποιο ἀπὸ ρίου: *Od.* 21. 419 τὸν ῥ' ἐπὶ πῆχει ἐλὼν ἔλκεν νευρὴν γλυφίδας τε | αὐτόθεν ἐκ δίφροιο καθήμενος: *Phoîn.* 1009 ἀλλ' εἶμι καὶ στὰς ἐξ ἐπάλξεων ἄκρων | σφάξας ἑμαυτὸν σηκὸν εἰς μελαμβαθῇ | . . ἐλευθερώσω γαῖαν: *ib.* 1224 Ἐτεοκλῆς δ' ὑπῆρξ' ἀπ' ὀρθίου σταθεῖς | πύργου κελεύσας σίγα κηρυῖν στρατῶ: *Tro.* 522 ἀνὰ δ' ἐβόασεν λεῶς | Τρῳάδος ἀπὸ πέτρας σταθεῖς. In these passages the order in no way compels us to take the participle with the adverbial phrase; strange arrangements of words are not rare in Greek. Cp. 439, 960 n., *O. T.* 1251, *Ion* 1307.

ἄκρων . . πάγων: lit. *the hills at the edge* (of the plain); cp. 1197 **πεδῖον ἐπ' ἄκρον**: not 'the brow of the hill,' for the guards would sit as near the bottom as possible. Transl. 'We went and sat (to watch) from the near hills, under their lee.' The object of sitting to windward of the corpse is explained in the next line; there is no idea of seeking shelter from the wind.

413 f. **ἐγερτὶ κινῶν κτλ.**, 'each spurring his neighbour to the alert with roared threats (of what would befall) should any neglect this task.' **κακοῖσιν**: *abuse, threats*, as often.

ἀκηδῆσοι is a correction of **ἀφειδήσοι** of the mss., which could only mean *be unsparing*. The fut. opt. is never used in a protasis (and rarely otherwise) except in reported speech; and even then the indic. is preferred. Here it represents, '(you will get into trouble) *εἰ ἀκηδήσεις*.'

417 f. **χεονός** . . **σκηπτόν**, 'a whirlwind raised from the earth a storm (of dust).' The conjunction of **αείρας σκηπτόν** is remarkable, since **σκηπτός** properly means a storm that *swoops down*; but the extension to any storm is quite in accordance with Greek usage. L. & S. appear to think that the word means both originally and always (even here) a *thunderbolt*, actual or metaphorical. As a fact, it twice means a *thunderbolt*, and generally means a *storm*; cp. Dem. *de cor.* 194 *εἰ δ' ὁ συμβὰς σκηπτός μὴ μόνον ἡμῶν ἀλλὰ καὶ πάντων τῶν ἄλλων Ἑλλήνων μείζων γέγονε*: *Andr.* 1046 *διέβα δὲ Φρυγῶν πρὸς εὐκάρπους γύας | σκηπτός σταλάσσων τὸν "Αἶδα φόνον*, *Rhes.* 673 *τί μέλλετε | σκηπτοῦ πῖοντος πολεμίων σῶσαι βίον*; **οὐράνιον ἄχος**, 'a trouble in the sky'; the obscuration by the dust is meant. Cp. 421 **νόσον**.

419. **αἰκίζων**, 'making havoc of.'

420. **ἐν** . . **έμεστώθη**: tmesis; cp. *El.* 713 *ἐν δὲ πᾶς έμεστώθη δρόμος*.

421. **μύσαντες κτλ.**, 'and with closed eyes we sustained the gods' infliction.' For **νόσον** cp. 418 **ἄχος**. **ἔχειν** in the sense 'hold out against,' 'endure' (*ἀνέχεσθαι*) is common in Hom.

423 ff. **κάνακωκύει**, 'shrieks with the sharp scream of a bird in bitter pain, as it cries (**ὦς**, sc. *ἀνακωκύει*) at sight of an empty nest and its little ones' bed desolate.' **πικρᾶς**: an almost unexampled use; but cp. *Theb.* 359 *πικρὸν δ' ὄμμα θαλαμηπόλων*, 'and grieved is the housewife's eye.' Usually, when a person is said to be **πικρός**, the bitterness is active, and the meaning *hostile*, *spiteful*, etc. **νεοσσῶν** of course depends on **ὄρφανόν**. **εὐνής** is an appositive gen., but, as Jebb remarks, *εὐνῆς λέχος* "would be a weak pleonasm for *nest*: it would be better to take **εὐνής** as the nest, and **λέχος** as the resting-place of the young birds within it."

426. **ψιλόν**, 'bare'; cp. 410 n.

427. **ἐκ δ'** . . **ἡράτο**: tmesis.

430. **ἄρδην**, 'lifted high.' **πρόχου**, 'ewer.'

431. **χοαῖσι τρισπόνοισι**, 'with drink-offerings thrice-poured.' **χοή** meant specially a drink-offering to the dead or the *θεοὶ νεότεροι*. The *χοαί* usually consisted of (1) *μελικράτον* (honey and milk or honey and water), (2) wine, (3) water. Whether *Antigone* had all these mixed in the one *πρόχους* from which she poured her three libations, or whether she poured only two or one of them, does not appear. Possibly the wine was omitted, as was the practice in libations poured to the *Eumenides*. **στέφει**, 'honours,' cp. 396 *κοσμοῦσα*, and note.

432. **ἰέμεσθα**, 'rushed forward.' **σὺν . . ἐηρώμεσθα** : tmesis. The poets use this verb and **συνθηρεύω** only in the mid. and pass. ; in the mid. it = 'capture.'

434. **ἡλέγχομεν**, 'charged her with.' Do not supply **αὐτήν** : **τὰς πράξεις** alone is object, the lit. meaning of the verb being 'we proceeded to examine, prove against her.' So Jebb.

436. **ἄμ'** : mss. **ἄλλ'**. **Μ** and **ΛΛ** are liable to confusion.

439 f. **πάντα ταῦτα** : *all that*, the pain (or pleasure) of friends ; 'but all that is of less account to me than winning my own safety.' Difficulties have been felt about this sentence by some who have not perceived that **λαβεῖν** (epexegetic) is misplaced, and should properly follow **σωτηρίας**, to which alone it is appropriate : lit. *are smaller matters than my own safety, to get it*. Cp. 411 n. ad fin. **πέφυκε** : *are in their nature*.

441. **σὲ δὴ** : sc. **λέγω**. Note the brusqueness of the address ; so *El.* 1445 (Aigisthos to Elektra) **σέ τοι, σὲ κρίνω, ναὶ σὲ τὴν ἐν τῷ πάρος | χρόνῳ θρασεῖαν**. **τὴν νέουσιν κτλ.** This is a subtle touch. It sharpens Kreon's anger that she appears before him meek, and not defiant ; and he makes it a fresh grievance that she gives him none. Antigone's head is bowed neither from fear nor a sense of guilt, but because she is deep in solemn thoughts that isolate her from the world. She has now done with it, for she is face to face with death. To Kreon, who could never understand her, she has nothing to say but what he may force from her ; and she has nothing to hear, save the pronouncing of her sentence. As, in the play to which she gives her name, Elektra's single cry, overheard by Orestes and the Paidagogos in the first scene, strikes the key-note of the drama which follows, and whose true subject is the Sorrows of Elektra,—so here the mere bearing and demeanour of the heroine at her first entrance suggest the *motif* of the *Antigone* :—at the threefold call of love, duty, and religion, a simple girl, splendid in her pathetic isolation, stands forth to assert the paramountcy of the eternal laws of heaven and nature over laws of man ; and then, her task done, moves on unsubdued to the fearful death which is her constancy's reward.

442. **καταρνεῖ** occurs only here. The **κατά** strengthens, as in **κατακρατέω**. So **ἀπό** in **ἀπεργάζομαι**, **ἀποδείκνυμι**, **ἀποβλέπω**, etc. **μή**, as usual with verbs of denying.

443. **τὸ μή** : see on 78.

444. **κομίζοις ἔν** : see on 80. 'Thou canst betake thyself . . free and quit of a grave charge.'

446. **μᾶκος** : adverbial, 'at length.'

447. I follow Jebb in believing Cobet's **ἤδυσσα** to be certainly right, as against **ἤδης τά**. Like **ἦ-σθα** and **οἶ-σθα**, **ἤδησθα** appears to be the only correct form in Attic. There are other forms in **-σσα** in Hom., and **ἔφησθα** occurs in Ar.

κηρυχέετα is impersonal, equivalent to **κηρυχθῆναι**, and **μὴ πράσσειν** depends on it. 'Didst thou know there was proclamation forbidding this deed?' Cp. 570 **ἡρμοσμένα**, 576 **δεδογμένα**. The use is commoner with **adjj.** : cp. Thuc. **ἐτοίμων ὄντων**, 'when things were ready.'

448. **ἤδη** (as **ἦ**, *I was*) is the only correct form in Attic.

449. **καὶ δᾶτα**, 'and thou didst indeed dare?' Cp. *Ph.* 987 **ταῦτα δῆτ' ἀνασχετά**;

451. The gen. **θεῶν** for the usual **dat.** **Δίκη**, "'The Justice that dwells with the gods below' is their personified right to claim from the living those religious observances which devote the dead to them. A person who omits such observances is defrauding Hades of his own : see 1070. This Justice, then, 'has not ordained such laws' as Creon's ; it has not *forbidden* kinsfolk to bury their dead ; on the contrary, it has bound them to do so" (Jebb).

452. The mss. give **οἱ τοῦτ' . . ὥρισαν**, which must mean 'these laws of burial.' But after **τούσδε νόμους** (449) and **τάδε** (450), **τούσδε νόμους** here ought to mean Creon's laws.

454. **ἀσφαλᾷ**, *sure*, 'unmovable.'

455. **θηνητὸν ὄντα**, 'one who is a mortal' ; Kreon is meant. For the omission of a subject cp. *Alk.* 799 **ὄντας δὲ θνητοὺς θνητὰ καὶ φρονεῖν χρεών**. **ὑπερδραμεῖν**, 'prove stronger than.' Cp. *Ion* 973 **καὶ πῶς τὰ κρείσσω θνητὸς οὐσ' ὑπερδράμω** ;

457. **ἐξ ὅτου**, *from what time*, 'when.'

458 f. **τούτων . . τὴν δίκην** : the penalty attached to these **νόμους**. Both **τούτων** and **ἐγὼ** are emphatic. "'Twas little likely that *I*, for fear of any man's proud spirit, should pay at the tribunal of the gods the penalty for transgressing *these*.' For **ἐν** of a court or tribunal cp. *Dem.* 8. 27 **οἱ κατηγοροῦντες ἐν ὑμῖν** : *Plat. legg.* 886 **ἐ κατηγορεῖν ἐν ἀσεβέσιν ἀνθρώποις**.

460. **θανουμένη γάρ κτλ.** : the connexion is, 'For I was bound to die some day, and appear before the gods' tribunal, and since I cared not how soon that might be, your edict had no terrors for me.'

461 f. **τοῦ χρόνου πρόσθεν**, 'before my time,' the natural term of her life. Cp. *Acn.* 4. 696 *nam quia nec fato merita nec morte peribat | sed misera ante diem* (of Dido). **αὐτ' : αὐτό**.

463. ὅστις . . . ζῆ : for the indic. see App. III.

466 f. παρ' οὐδὲν ἄλγος : sc. ἐστὶ, 'is a pain that counts for nothing.' ἄν . . . ἄν ἄλγουν : the doubled ἄν is common. 'But if I had endured to leave my mother's son, when dead, an unburied corpse.' ἐσχόμην, 'tolerated,' was proposed by Hermann. It has been generally rejected by edd. as impossible, but seems to me sufficiently supported by 421 μύσαντες δ' εἶχομεν θείαν νόσον, *sustinebamus*. If Soph. could use the act. in this sense, he could surely use the middle. The MSS. give ἡσχόμην (L), ἡσχόμην, ἰσχόμην, ἡνσχόμην (A), ἡνεσχόμην. Jebb doubtfully retains ἡνσχόμην, admitting, of course, that Greek offers no parallel to this monstrous form. I believe it sprang out of the gloss ἡνεσχόμην, which being metrically impossible provoked a Procrustean attempt at restoration. Semitelos' ἡσχυναν κύνας is a clever conjecture, but it is very unlikely that the dogs would have been mentioned alone ; cp. 1017, 1081 f.

470. σχεδόν τι : lit. *almost* : transl., 'maybe the fool is he who condemns me of folly.' Cp. *El.* 608, where *El.* closes a speech to her mother with the words εἰ γὰρ πέφυκα τῶνδε τῶν ἔργων ἰδρις, | σχεδόν τι τὴν σὴν οὐ καταισχύνω φύσιν. μῶρῳ : dat. of person judging.

471 f. The order is τὸ γέννημα τῆς παιδὸς δημοῖ (δν) ὤμον ἐξ ὤμοῦ πατρός. τῆς παιδὸς is appositive gen. ; *the offspring, viz. the daughter, shows that she is hard* (as being born) *from a hard sire*. Transl., 'stubborn shows the daughter's temper, as was the father's.' For δημοῖ see on 20. ὤμον, *hard, unbending, like raw leather* ; cp. *Ai.* 540 (*Aias* of his boy) ἀλλ' αὐτίκ' ὦμοῖς αὐτὸν ἐν νόμοις πατρός | δεῖ πωλοδαμνεῖν. εἵκειν, 'bend before.'

473 ff. τὰ σκληρ' ἄγαν κτλ., 'the over-stubborn tempers are oftenest brought low, and the sturdiest iron, just fired to excessive hardness by the forge, thou wilt oftenest see snapped and shivered.' Steel, after being subjected to a great heat, is suddenly cooled, to make it hard. When in this state (to which Kreon refers) it is very brittle. It is afterwards tempered by gradual heating and cooling,—the process called 'annealing.' That this is the proper reference of περισκελῆ was pointed out by Whitelaw, who shows that in the vexed passage *Ai.* 649 ff. the reference is to both processes. ἐκ may be translated 'by,' but it also implies *as taken from* the fire. περισκελῆ : predicative.

477 f. τοὺς θυμουμένους, 'restive,' καταρτυθέντας, 'brought under.'

478. ἐκπέλει = πέλει, only occurs here.

480. ὑβρίζειν ἐσηπίσματο, 'was skilled in the art of insolence.' τότε is explained by ὑπερβαίνουσα, 'then when she transgressed.'

482. ὕβρις κτλ., 'and here, after that act, is a second insolence.'

483. δεδρακυῖαν γελᾶν, 'to triumph in her deed.' The participle, as in ἡδομαι ἀκούων, 'I like hearing.'

485. εἰ ταῦτ' ἀνατί κτλ.: Jebb's explanation of this line is clearly the right one: 'if this victory shall rest with her'; lit. *shall be stored up for her*, be permanently secured to her. He cp. Pind. *I.* 4. 17 τιν' δ' ἐν Ἴσθμῳ διπλόα θάλλουσ' ἀρετά, | Φυλακίδα, κέϊται, 'for thee, Phylakidas, a double glory of valour is laid up at the Isthmus'; and the colloquialism 'to score a success.'

486 f. ἀλλ' εἴτ' ἀδελφῆς κτλ. 'No, whether she be child of my sister or nearer in blood to me than all my house.' The words that follow εἴθ' are a hyperbole meaning 'nearer than my nearest relation.' Cp. *Theb.* 197 ἀνὴρ γυνή τε χῶ τι τῶν μεταίχμιον. Ζεὺς ἐρκεῖος was so called because his altar stood in the ἔρκος or courtyard (αὐλή) in front of the house. He was specially worshipped here as guardian of the whole household. The use of the god's name here to denote what he protects is remarkable, and seems to be unparalleled in Greek; but cp. the use of *lares* and *penates* for 'house,' 'home.'

489 f. μόρου: the gen., as though ἀλύζετον (which elsewhere takes the acc.) were ἀπαλλάξεσθον. Cp. *Ih.* 1044 δοκοῖμ' ἂν τῆς νόσου πεφευγέναι, probably an imitation of *Od.* i. 18 πεφυγμένος ἦεν ἀέθλων (the perf. was felt to be equivalent to ἐλευθερός). καὶ γὰρ οὖν, 'for in very truth.' See App. I.

Ἵκον κτλ.: the construction is βουλευθαι ἴσον τ. τάφου, lit. *plotted an equal amount of this burial* (τάφου = ταφῆς, as 306). For Ἵκον as a subst. cp. *Ion* 818 τῆς τύχης τ' ἴσον φέρειν. If we take the meaning to be 'I accuse her equally of this burial,—with having plotted it,' the exegetical inf. is misplaced as in 439.

493 f. φιλεῖ δ' ὁ θυμός κτλ., 't'is common for the soul of your dark plotter of villainies to betray its guilt beforehand,' i.e. before conviction by others. ἤρθεαι κλοπεύς: sc.

ῶν, to be (self-)convicted of being a rogue. τῶν . . . τεχνωμένων describes a class (hence μή not οὐ), 'those who never plan honestly.' Kreon means that Ismene has thus betrayed herself.

495 f. **μισῶ γε μέντοι κτλ.**, 'Howbeit, this too I hate,—when one that hath been caught in wickedness, would then glorify the deed.' The connexion is:—'Guilt so black that it betrays itself is odious, but to make a merit of a crime (as Antigone does) is just as hateful.'

497. **θέλεις τι μείζον**: sc. ποεῖν. See on 212. **μείζον**, 'more,' i.e. worse; cp. 652; *El.* 377 εἰ γὰρ τῶνδ' ἐμοὶ | μείζον τι λέξεις, 'aught worse than this'; Verg. *Aen.* 4. 368 *quae me ad maiora reservo?* Kreon's last words draw from Antigone a rash taunt.

498. **μέν** (without answering δέ) gives emphasis: so 634, 681.

500. **ἄρεστόν**: several verbals in -τός have an active sense; they are formed from the mid. voice of verbs. Thus πιστός, 'trusting' (πείθομαι), μεμπτός, 'blaming' (μέμφομαι), πλανητός, 'wandering' (πλανῶμαι). So ἄρεστός, 'pleasing,' implies a middle ἀρέσσκομαι = ἀρέσκω. This mid. is also implied by the pass. aor. ἀρεσθεῖν used in act. sense. There is no other instance of this middle in Attic, but it occurs in Herodotos. Attic tragedy exhibits many such instances of the adoption of words or uses from the Ionic speech.

501. **τάμα**: not merely 'my words,' but 'all I am or do,' 'all in me.'

504. **τούτοις**: the Chorus and Kreon's attendants. The dat. is dat. of the agent with λέγοιτ' ἄν, a rare use except with the perf. pass.

506 f. **τ' . . καί**: as so often with these conjunctions the emphasis is on the καί-clause. The connexion is:—"These would support me, if they dare; but royalty, besides its other privileges, is exempt from criticism (and so they hold their tongues)." Note that we have here πολλά ἄλλα. In the commoner πολλά καὶ ἄλλα the καὶ does not mean 'and,' but emphasises ἄλλα. For ἃ βούλεται see App. III.

508. **τοῦτο** is adverbial, 'seest thus,' takest this view. There seems to be no parallel to this use of ὁρᾶν. **τοῦτο**: Antigone's view of her own conduct.

510. **ὦ δ' οὐκ κτλ.** 'And art thou not ashamed to be minded otherwise than they?' That is, "they may share your feelings, but they obey." **ἐπαιδεῖ**: sc. τοῦτο, viz. εἰ φρονεῖς κτλ.

512. **καταντίον**, 'on the other side.'

514. **πῶς δᾶτα κτλ.**, 'how, then, canst thou confer a grace that is in his sight impious?'; 516 explains. **ἐκείνῳ**:

dat. of person judging. χάριν : adverbial. ἐκείνῳ
and νέκυς (515) are of course Eteokles.

516. εἴ τοι κτλ., 'surely (it is a χάρις ἐκείνῳ δυσσεβής), if,' etc.

517. οὐ γάρ κτλ., 'Yes, for he who perished was no slave (whom I might have refrained from setting on a level with Eteokles), but a brother' (of both of us).

518. πορεῶν : sc. ὤλετο.

519. νόμους, 'these observances.'

520. ἀλλ' οὐχ κτλ. 'But the wicked is not the good man's equal in that regard.' λαχεῖν : epexegetic, *for obtaining, that he should obtain* (the νόμοι). If λαχεῖν is thus taken as a mere added explanation of ἵκος (its position before ἵκος does not preclude this), Jebb's objection to the phrase ἵκος λαχεῖν seems to disappear. He reads ἵκουσ, 'the good desires not a like portion with the evil.' But is Kreon sufficiently *contemptor divom* to say, 'The question is not what Hades desires, but what the good dead themselves desire'?

521. τίς οἶδεν εἰ κτλ., 'who knows but that this (equality of treatment) hath no taint of guilt in the world below?'—i.e. in the judgment of the gods there. κάτωθεν = κάτω, as elsewhere. Note that the Greek idiom differs from ours; we should say 'who knows whether this is *not*.' Distinguish εὐαγής, 'guiltless,' from εὐαγής, 'clear, bright,' and see on 775.

523. οὔτοι κτλ., 'never was it in my nature to join in hating, but to join in loving.' She will take no side in the quarrel between the brothers.

525. κείνους : τοὺς κάτω, the dead generally, not her brothers merely. Note the strong emphasis given by the pause after κείνους. ἐμοῦ, obj. of ἄρξει.

526. καὶ μὴν : see App. I.

527. The MSS. give the unmetrical δάκρυα λειβομένα (or -η). The Homeric εἰβομένη is far better than to read δάκρυ λειβ., which requires φιλάδελφα to be taken as adv.

528 ff. νεφέλη κτλ., 'a cloud upon her brow darkens her crimsoned face, and its rain falls upon her fair cheek.'

αἵματόεν : only here of a flushed face; but cp. *I. A.* 381 αἱματηρὸν ὄμμα, 'bloodshot'; *Anth.* 6. 154 φύλλα τε πεπταμένων αἱματόεντα ῥόδων. Antigone is flushed with excitement, not shame as L. & S. carelessly state. ῥέεος, though used in trag. of the face, means in Homer (ἐκ ῥεθέων) *limbs*.

531 f. **οὐ δ', ἡ κτλ.** 'And thou who, lurking like a viper in my house, wast secretly draining my life from me.'

ὕφειμένη: Jebb cp. Arist. *H. A.* 8. 15 αἱ δ' ἐχιδναὶ ὑπὸ τὰς πέτρας ἀποκρύπτουσιν ἑαυτάς, in support of the sense 'lurking' as against *clam immissa*.

λήθουσα μ' ἐξέπινες: "it seems unnecessary to suppose a confusion of images. The venom from the echidna's bite is here described as working insidiously, and at first almost insensibly. So Heracles says of the poison, which he has already (*Tr.* 770) compared to the echidna's, ἐκ δὲ χλωρὸν αἷμά μου | πέπωκεν ἤδη" (Jebb).

533. **δύ' ἄτα κτλ.**, 'two banes and assailants of my throne.'

ἐπαναστάσεις: abstr. for concrete, as indeed is **ἄτα**, though the latter is an easier instance. There is no difficulty in the dual being followed by a plural.

τρέφων: cp. 1089 n.

534. **θά**, 'now.' See App. I.

535. **τὸ μή**: see on 78.

536. **δομορροεῖ**, 'gainsays me not.' The verb prop. means 'row (dip the oar) together,' and so 'agree,' 'concur.' For **ρόθος** see on 259. Ismene's doubt is due to a remembrance of Antigone's words at 69.

537. Take **καὶ φέρω** (= **φέρουσα**) as suspending the construction of **τῆς αἰτίας** with **συμμετίσχω**, and cp. *Theb.* 285 πρὶν ἀγγέλους . . | λόγους ἰκέσθαι καὶ φλέγειν χρείας ὑπό.

When Ismene at the first refused to join Antigone in giving to their brother that burial which religion and affection demanded equally from both, and allowed her to go forth to death alone, we were inevitably reminded of the attitude of Chrysothemis towards her sister in the *Elektra*. Yet the two characters have really nothing in common. Weak, frivolous, and shallow, comfort-loving and without convictions, Chrysothemis would consistently choose the line of ease and self-pleasing to the end. Ismene's conduct here proves her to be of another stamp. Suddenly summoned to an enterprise beyond which lay the certainty of a fearful doom, she shrank back with the horror that is natural to a young girl whose life is but in its spring, and who has never thought of her own personal encounter with death at all. But she only needed time for reflexion. When she learns that the fateful deed has been done, and that Antigone has been detected and made a prisoner, her true nature discovers itself. There is a brief but fierce struggle between her terrors and her nobler impulses (cp. 491 **ἔσω γὰρ εἶδον ἀρτίως** | **λυσσῶσαν αὐτὴν οὐδ' ἐπήβολον φρενῶν**), and then, that she may share her sister's fate, she comes bravely forward to claim participation in a crime she has not

committed. If this does not reach to the sublimity of Antigone's devotion and unhesitating courage, it is still splendid, and only less heroic.

539. οὐτ' ἠέληκας κτλ., 'thou didst refuse to take, and I to give thee, any part in what I did.'

541. εὐμπλουν . . ποιουμένη, 'to sail the sea of trouble at thy side' (Jebb).

542. ὦν τοῦργον: as this is the indirect form of the question *τίνων τοῦργον*;, Attic idiom requires *τίνων* or *ὅτων*. But cp. *Αἰ.* 1259 *μαθὼν δς εἰ*: *O. T.* 1068 *μήποτε γνοίης δς εἰ*. There are instances also in prose.

543. To the modern mind, Antigone's character would have gained in beauty, if she could now have recognised her sister's heroism and shown herself capable of forgiveness. We may suppose that, in the poet's (ultra-pagan) view, such a trait would have been a sign of weakness, and as such, would have marred the unity of his conception of Antigone's stern nature; she is an 'axe-like edge unturnable.' Further, she is now tasting that bitterness of death which had terrified Ismene at the first. Before the doing of the deed she had hardly given it serious thought: *elle voulait la fin, ainsi voulait-elle les moyens*. Now she must be realising what it means to leave for ever the glad earth, and the joys of life, and the lover whose bride she was soon to be. Cp. 551.

544. For τό with the inf. see on 78.

545. ἀγνίσαι, 'make pure.' The unburied body was *ἀνόσιος* (1071). Ismene feels that if she suffers the penalty entailed by the deed, she may count as having performed it. There is something very pathetic in her pleading.

546. μή μοι κτλ. 'Share me no deaths, *thou*; and lay no claim where thou didst lend no hand.' ,μοι: ethic dat., furnishing the μοι to be supplied with κοινά. Since *θιγγάνω* never takes an acc., & is remarkable where the metre would admit ὦν. It is not a case of attraction of the rel., since (ταῦτα) ὦν could not be attracted to &. ποιοῦ σεαυτῆς, 'seek to make thine own.'

549. τοῦδε . . κηδεμών, 'since 't is for him thou carest.'

550 f. τί ταῦτ' κτλ. 'Why pain me thus, when thou gainest naught thereby?'—*Ant.* 'Yes, indeed, if I mock, 'tis with a *pained* heart that I mock at *thee*.' That is, "Yes, there is no *mirth* in my mockery." The point of the difficult line 551 lies, I think, in the double meaning of γελῶ, *mock* and *laugh*,

which translation cannot convey. The meaning seems to be,—“Those who mock,—as I confess I did,—do indeed usually get the *ὠφέλησις* of pleasure out of their mockery (laughter-mockery); in mocking at *you* I get no such *ὠφέλησις*, *ἀλγοῦσα γελῶ*” (an oxymoron).

θάτα assents, and would hardly suit the meaning “my mockery springs from my anguish”; for that we should rather have had *ἀλγοῦσά τοι*. Antigone does not soften or apologise; though she ceases to mock, she remains cold and impassive to the end of the dialogue.

μέν emphasises. *γελῶ γ'* is Heath's correction of *γέλωτ'* of Mss.: *γ'* emphasises *γελῶ*, not *εἰ*. With *γέλωτ'*, the meaning is (*ἀνιῶ*) *ἀλγοῦσα εἰ γελῶ*, ‘I pain thee, grieving that I mock,’ i.e. “I am sorry.” But this would be very weak.

552. *τί θὰτ' ἔν κτλ.* ‘What help, then, can I still give thee,—at least now?’ The connexion is with *ὠφελουμένη* (550): Ismene meekly asks whether she can *actually* *ὠφελεῖν*, since it is agreed that there is no *ὄφελος* in mockery. *ἀλλὰ νῦν*: though she had not helped before.

554. *κάμπλάκω κτλ.*, ‘am I to be denied (emphat.) thy doom?’ The delib. subjunct., though commonly used of an *action* about which the speaker deliberates, can be equally well used of a thing which is to happen to him independently of his own will, since in its orig. meaning the mood was a simple future, ‘shall I?’ *καί* emphasises the verb.

556. *ἐπί*, as in *ἐπὶ τούτοις*, ‘on these conditions.’ ‘But not before thou hadst heard my pleadings.’ That is, “I gave you my reasons—good reasons—for not assisting you.”

557. *καλῶς* is emphatic, or we should have had *τοῖς μὲν καλῶς σὺ*. ‘Thy choice showed wisdom—in the eyes of these; in the eyes of others, mine.’ *τοῖς*, Kreon and the Thebans; *τοῖς δέ*, Hades and the dead.

558. *καὶ μὴν κτλ.* ‘See, then, the error of each is equal.’ Ismene's reply springs out of Antigone's last words. By *καὶ μὴν* (which never means ‘and yet’) she draws attention to her point (cp. 1054), which is that (on Antigone's own showing) if Antigone had transgressed the law of Kreon, she herself had transgressed the no less binding laws of the gods infernal. Therefore both should be punished with the same punishment.

All the edd. translate ‘And yet our offence is equal,’ viz. by reason of my declared approval of the deed. This view, apart from other objections, is precluded by the impossible meaning given to *καὶ μὴν*.

559. *θάρσει κτλ.* ‘Very well; thou livest, while my life hath from the first been of the dead, that I may serve the dead.’

θάρσει, which is here ironical, approaches the colloquial use in which it means 'don't trouble,' 'all right'; cp. *El.* 1436 **θάρσει· τελοῦμεν**. The meaning is, "Be easy, justice corresponding to our two offences is dealt to each: as my punishment is to die, so yours is to live. Hades and the underworld, whom you have offended, reject you, as Kreon and this world reject me." **ὥστε κτλ.**: serve *henceforth*; cp. 75. **ὠφελεῖν** in prose usually takes the acc.

θάρσει has been understood (Whitelaw and Jebb) to mean 'Take heart to live,' as though Antigone were sincerely comforting Ismene. But the words **οὐ μὲν ζῆς** which follow make this sense quite impossible. If that had been the meaning, we should rather have had **σέ δεῖ ζῆν**.

561. **τῶδε . . τὴν μὲν . . τὴν δέ**: the **σχῆμα καθ' ὅλον καὶ μέρος**.

563 f. **οὐ γάρ κτλ.** 'Yea, O king, when trouble comes, even the wisdom that has grown with us abides not, but leaves its place.' **οὐδέ**: i.e., much less do they get fresh wisdom. **οὐ . . ποτε**: *in no wise*. **ποτε** is not temporal, but, as often, merely strengthens the neg. Ismene's words are meant to include her own case as well as Antigone's.

565. **κοὶ γοῦν**, 'Thine did, at any rate.' See App. I. **κακά**, 'wickedness.'

566. **τί . . βιώσιμον**; 'What life is possible?' **τί** represents the acc. of **βιοῦν βίον**. Cp. 36 n. **τῆςδε**, 'my sister here.'

567. **ἀλλ' ἤδε κτλ.** 'Nay, say not "*here*."' **μέντοι** emphasises.

568. **νυμφεῖα** (sc. **ιερά**) lit. *nuptials*, here = **νύμφην**. Cp. the uses of **λέχος**, **εὐνή** etc. The attempt to touch Kreon through his son prepares us for the sequel.

569. **ἀρώσιμοι γάρ κτλ.** 'There are other fields that he may plough'; a half-proverbial expression, = he will find another wife.

570. **οὐχ ὥς γ' κτλ.** 'Not with the love that unites his heart to hers.' **ὥς . . ἡρμοσμένα**: lit. *as things are fitted*, i.e. with such close union. For the part. used impersonally cp. 447 n.

572. **ὥς σ' ἀτιμάζει πατήρ**. 'How little thy father recks of thee!' Kreon 'slights' Haimon by his indifference to his happiness. There is no need to assign this line (as do Jebb and others) to Antigone. No doubt it would have been, as Jebb argues, a fine dramatic touch if Antigone, wounded by Kreon's brutal words, had broken her silence by this one utter-

ance; and we might compare the effect of Elektra's single cry, *ἰὼ μοί μοι δυστηνός*, *El.* 77; but the poet may not have intended to make this point. He may have preferred that she should maintain a proud silence, which under the circumstances would not be less effective. *φίλτατε* is not too strong a word for Ismene to use, and *τὸ σὸν λέχος* (573) offers no difficulty. Indeed the purpose of that line seems clearly to be to cut short the discussion with Ismene; as Kreon utters the words he turns away, and the Chorus address him.

573. *ἄγαν γε λυπεῖς κτλ.* 'Oh, I am sick of thee and of thy marriage talk.' *τὸ σὸν λέχος*, 'the marriage you harp upon.' Cp. *El.* 1110 *οὐκ οἶδα τὴν σὴν κλήδον'*. We may suppose that Kreon's special irritation is due to a suddenly awakened fear of trouble with Haimon.

574. The mss. give this line to Ismene. Jebb completely justifies Boeckh's assignment of it to the Chorus. "Ismene asked this question in 568, and Creon answered: she rejoined to this answer (570), and Creon replied still more bitterly. She could not now ask her former question over again. But there is no unfitness in the question being repeated by a new intercessor, since to ask it thus is a form of mild remonstrance."

ἦ γάρ, 'Wilt thou indeed.'

575. *"Αἰδῆς κτλ.*: that is, "not I; say Death, rather, since the girl has willed to die."

576. *δεδογμέν'* (*ἐστί*): see on 447.

577. *καὶ κοί*: the elders assented to the edict in 211 ff. *μὴ τριβάς* (sc. *θῆσθε*), 'Delay no more.'

578 f. *ἐκ δὲ τοῦδε κτλ.*, 'henceforth they must be women, and not range abroad.' They have been enjoying the freedom of men, and misusing it.

580. *φεύγουσι*, 'seek to fly.'

582-625. *Second Stasimon.* See Introduction.

582 ff. *εὐδαίμονες κτλ.* 'Happy are they whose life has not tasted trouble. For they whose house hath once been shaken by heaven, never fail of calamity,—from generation to generation the curse lives on.' For *ἄγευστος* see on 500.

οἷς: the antecedent is *τούτοις* to be supplied with *ἐλλείπει*.

κεισῶ: by a curse; the metaphor is probably from a storm.

The subject of *ἔρπον* (*it*, the curse) is to be supplied from *οὐδὲν ἅτας*: the gender of *ἔρπον* is accommodated to *οὐδέν*.

γενεᾶς ἐπὶ πλῆθος: over a large number of the race. The *ἀρχὴ κακῶν* for the Labdakids was the stealing by Laios of Pelops' son Chrysippos, for which Pelops invoked a curse upon the house.

586 ff. ὅμοιον ὥστε κτλ. 'Even as when the surge, driven by the fury of Thracian blasts that sweep the sea, careers over the black deeps below, it rolls up the dark sand from the bottom, and as the billows beat on their fronts, the gale-swept headlands moan and roar.' ὅμοιον (adv.) ὥστε: cp. Plat. *legg.* 628 D ὁμοιον ὡς εἰ. (In *Or.* 697 ὁμοιον ὥστε πῦρ κατασβέσαι λαβρόν, ὁμοιον is adj., not adv. as Lex. states.) ἔρεβος ὕφαλον: *the darkness under the sea*, in contrast to the white breakers above. πνοαῖς, instrumental, with ἐπιδράμῃ: *races by means (reason) of the winds.* εἰς=(1) *heap*, (2) *sand*, especially of the sea-shore. Though generally used of the beach beside the sea, it denotes the beach covered by the waves, as here, also in *Vesp.* 696 ὡς μου τὸν θῖνα τaráσσεις, 'my soul's depths,' and *Il.* 23. 693, where Euryalos, caught on the jaw by a 'knock-out blow,' just as he takes a step back and turns his head to avoid it, is lifted clean off his feet, and 'leaps' (his body arched backwards) and falls like a leaping fish: ὡς δ' ὅθ' . . ἀναπάλλεται ἰχθύς | θῖν' ἐνὶ φυκιδέντι, μέλαν δέ ἐ κῦμα κάλυψεν, | ὥς πληγείς ἀνέπαλτο. For κυλίνδει buccóθεν εἶνα cp. Verg. *G.* 3. 240 *at ima exaestuatur unda | vorticibus nigramque alte subiectat harenam.* ἀντιπλάγες: *struck full in front by the waves* (not the winds). So Jebb, no doubt rightly. He writes "cp. *Od.* 5. 417 (Odysseus was seeking a place to land) *ἦν που ἐφεύρω | ἡῖονάς τε παραπλήγας λιμένας τε θαλάσσης*, 'shores where the waves strike *aslant*.' Soph. was doubtless thinking of the Homeric phrase."

593 ff. ἀρχαῖα κτλ. 'I see that from of old in the house of Labdakos (fresh) troubles are (ever) heaped upon the troubles of the dead.' ἀρχαῖα is secondary pred. with πίπτοντα, and Λαβδακιδᾶν depends on οἴκων-πῆματα taken together. Thus the lit. transl. is *I see that from old times the family troubles of the Labdakidai accumulate upon the troubles of the dead (Labdakidai).* That is, they afford an instance of trouble succeeding trouble in each generation.

The point of the simile lies in the ceaseless violence with which wind and sea beat upon the suffering coast. 'Thracian storms' (i.e. storms from the n.w., cp. *Il.* 9. 5 Βορέης καὶ Ζέφυρος, τῷ τε Θρήκηθεν ἄητον) had been proverbial from Homeric times. The point of view is the Aiolic coast of Asia Minor, where much of the Homeric poems was composed. Thus 'Thracian,' as used by an Attic poet to denote a storm from the n.w., is merely a literary epithet, and strictly incorrect in view of his geographical position.

596 f. οὐδ' ἀπαλλάσσει κτλ., 'and generation delivers not generation,—but some god smites them down, and they have

no release.' A death in one generation does not remove the curse and exempt the next. ΓΕΝΕῶΝ ΓΕΝΟΣ: for the verbal variation cp. 1067 νέκυν νεκρῶν ἀμοιβόν, and 669 n. ἔχει: the subject is γενεά or γένος to be supplied as = 'the house.'

599 ff. Νῦν γάρ κτλ. The text is Hermann's for ὑπὲρ ῥίζας τέτατο of MSS. 'For now the light that shone (*was spread abroad*) in the house of Oedipus from its last-left stem,—they are garnered in turn (αὖ) by an offering of blood-flecked dust to the gods infernal, by folly of speech and frenzy of heart.' Νῦν, the sisters, who were a φάος in the house both as a radiant presence and as affording the only hope of a continuance of the race, since they were its ἐσχάτη ῥίζα.

For Φάος, which is often used of persons, cp. *Od.* 16. 23 ἦλθες Τηλέμαχε, γλυκερὸν φάος.

Φοινία: the dust sprinkled on Polyneikes is stained by his blood.

Λόγου: Antigone's language to Kreon; ἑρινύς, the infatuation which, like a Fury, drove her to do her mad deed.

Νῦν may be neuter ('dust . . garners it,' the light), but τοῦτο is the usual word for such a postponed antecedent, and I can find no parallel for νῦν used instead of it. By taking νῦν as substituted for τοῦτο and as meaning *them*, we also avoid the metaphor καταμᾶ φάος, *garners the light*, which, however, is not too bold for Sophokles.

καταμᾶ: *gathers in, garners*, as it were the last load of a harvest. The primary meaning of ἀμᾶν (connected by Curtius with ἄμα) seems to have been *collect, gather*; cp. *Il.* 24. 164 κόπρος ξην κεφαλῇ . . | τήν ῥα κυλινδόμενος καταμήσατο χερσὶν ἐῆσι: *Od.* 5. 482 εὐνὴν ἐπαμήσατο, 'made a couch of gathered leaves.' The secondary meaning of ἀμᾶν (not found for καταμᾶν), *cut down, mow*, comes from its application to the gathering in of corn. Jebb, with several edd., reads ὑπὲρ ῥ. δ τέτατο . . κοπῖς, and takes νῦν to mean *it*. But the 'correction' of κοπῖς to κόνις (it could hardly be a scribe's corruption) seems most improbable, and it is difficult to believe that even a Greek poet could speak of a knife mowing down a light!

604 f. τεάν. Ζεῦ, δύναιιν (ᾗ) κτλ. 'What transgression of men (however bold) can check thy power (to punish)?' For κατὰχοι without ἄν see App. II. ii.

606. ὁ πάντ' ἀγρεύων, 'the all-ensnaring.' This is Jebb's excellent correction of the MSS. παντογῆρος, which is certainly corrupt. 'The scribe's eye seems to have wandered to ἀγῆρος in the next line.

607. **θεῶν ἄκματοι**: so Herm. corrects the unmetrical **ἀκάματοι θεῶν** of the mss. (see antistr.) by a simple transposition and a substitution of the rare form **ἄκματοι** (**ἄκμητοι**) for the common **ἀκάματοι** ('untiring'). The months are called 'the months of the gods' because all the seasons are under their control, as Jebb shows from two passages in Plato.

608 f. **ἀγήρωσ δέ κτλ.**, 'thou inhabitest the glistening splendours of Olympus, a potentate unaged with time.' **χρόνω**: dat. of circumstance, *in or with time, as time goes on*; or it may be instrum.

611 ff. **τό τ' ἔπειτα κτλ.** 'And for to-morrow and the years to come, as for the past, this law shall hold: nothing in the life of man waxeth over-great without calamity.' The Chorus declare the merits of moderation; all excess provokes the *νέμεσις* of the gods. **πάμπολύ γ'** is Heath's certain correction of the impossible **πάμπολις** of the mss. I take **βιότω** as dat. of interest ('for'), and **ἔρπει** as meaning 'grows up,' a metaphor from plants; cp. Soph. fr. 239 **βότρυν ἐπ' ἡμαρ ἔρπει**, *Tr.* 547 **ὁρῶ γὰρ ἤβην τὴν μὲν ἔρπουσαν πρόσω, | τὴν δὲ φθίνουσαν**, and Virgil's *illic veniunt felicius uvae*. Jebb transl., 'enters into the life.'

615 ff. **ἀ γὰρ δὴ κτλ.** 'For after all roving hope, though to many she bring profit, is to many but the mockery of folly-born desires.' **πολύπλαγκτος** suggests the metaphor of a ship's captain whom a merchant sends over seas to trade in his behalf, and whose ventures sometimes succeed, and sometimes fail. Cp. the well-known passage, Pind. *O.* 12. 6 **αἶ γε μὲν ἀνδρῶν | πόλλ' ἄνω, τὰ δ' αὖ κάτω ψεύδη μεταμῶνια τάμνοισαι κυλίνδοντ' ἐλπίδες**, 'surely with ceaseless tossings up and down fare the hopes of men, cleaving a sea of vain deceptions.' **ἐρώτων** may be (1) subjective or (2) objective: i.e. either (1) the desires mock the man, or (2) hope mocks the man's desires.

κουφονόων, 'conceived by a foolish mind.'

618. **εἰδότι δ' οὐδέν κτλ.**, 'and the man knoweth naught of the coming trouble, till he burn his foot against the hot fire.' The subject of **ἔρπει** is the *ἀπάτα*. Note **τις** in subord. clause instead of **τινί** in the main clause.

πρὶν πυρί κτλ.: there is no objection to the fresh metaphor, which merely pictures in a vivid manner the ruin of the man at home, whose hope, trading abroad, has ruined him by a disastrous venture; he has 'burnt his fingers.' The picture seems to be that of a man walking on ashes apparently cold, but with fire underneath; cp. Hor. *C.* 2. 1. 7 *incedis per ignes | suppositos cineri doloso*.

For **πρὶν . . προσαύχῃ** (without *ἄν*) see App. II. i. ad fin.

620 ff. **σοφία γάρ κτλ.** 'For with wisdom hath some one uttered a famous saying—the hour comes when evil seems good to him whose mind the god is bringing to its destruction, and (then) 't is but for a moment that he fares clear of ruin.'

ἄτη (ἀάω, 'to hurt') means (1) damage done to the mind by some divine influence, 'infatuation' (cp. *Il.* 16. 805 τὸν δ' ἄτη φρένας εἶλε); (2) as a personification, Ἄτη, the goddess whose work this is; (3) a human ἄτη, a 'pest' or 'plague' (cp. 533 δὺ' ἄτα); (4) the result of the infatuation, 'ruin,' 'misery,' 'calamity.' Here **ἄταν** means 'infatuation,' and **ἄτας**, 'ruin.' The immediate context in each case makes the particular meaning clear. The god, concluding the process of a man's infatuation, at a certain tragic moment (**note**, at some time) makes what is evil—both generally and for the man—seem good. The mind's destruction is now complete, and the man rushes to his ruin. The poet's reference is no doubt to Theognis 403—

σπεύδει ἀνὴρ κέρδος διζήμενος ὃν τινα δαίμων
πρόφρων εἰς μεγάλην ἀμπλακίην παράγει,
καὶ οἱ ἔθηκε δοκεῖν ἃ μὲν ἦ κακά, ταῦτ' ἀγάθ' εἶναι,
εὐμαρέως, ἃ δ' ἂν ᾗ χρήσιμα, ταῦτα κακά.

The origin of the Latin iambic verse, *Quem Iuppiter vult perdere, dementat prius*, is unknown. The use of *dementat* shows it to be post-classical. The epic **ἔμμεν** does not occur again in tragedy. **πράσσει . . ἔκτος ἄτας**, as **πράσσειν** καλῶς: cp. *Eq.* 549 κατὰ νοῦν πράξας: *Ag.* 1288 πράξασαν ὥς ἔπραξε.

In this strophe and antistrophe the Chorus refer primarily to the rash and fatal enterprise of Antigone, which crowns the series of calamities that have befallen the house of Labdakos; but the words form also an ominous prophecy, that will come home to Kreon. His cruel edict was the result of an infatuation that will work his ruin.

626. **ὄδε μῆν**, 'See, here is.' For the simple **μῆν** (instead of καὶ μῆν) cp. *El.* 973 λόγων γε μῆν εὐκλειαν, *Theb.* 668, where μῆν = 'again,' of a fresh point.

627. **νέατον** means 'youngest and last-left,' as Jebb points out; cp. 807, 808. Megareus, the elder, had perished on the preceding day: cp. 1303 n. For **γέννημα** see on 471.

629. **τάλιδος** is, according to the schol., an Aiolic word. It appears from Hesychios that it means either an 'affianced bride' (as here) or an actual wife; so that, as Jebb remarks, **μελλογάμου** is not superfluous. **μόρον** is direct obj. of **ἀχνύμενος** used transitively, like *tremi hastam*.

630. **ἀπάτας** (gen. sing.) **λεχέων**, 'the disappointment of

(connected with) his marriage.' Cp. *Al.* 41 χόλω . . τῶν . . ὀπλων, 'wrath about the arms,' Thuk. 1. 140 τὸ Μεγαρέων ψήφισμα, 'about the M.'

631. μάντεων ὑπέρτερον, 'more surely than by seer-craft.' μάντεων seems to be for μαντείας, 'we shall know by a method superior to seer-craft,' viz. by seeing for ourselves. Cp. 637 n.

632 f. τελείαν ψῆφον, 'my royal decree'; lit. *authoritative*, possessing τέλος, *authority*. So Aisch. *Suppl.* 739 τελεία ψῆφος Ἀργείων: *Thesm.* 329 τελέως δ' ἐκ|κλησιόδοισαιμεν Ἀθηνῶν εὐγενεῖς γυναῖκες, 'with authority.' It has not been perceived that this is the meaning in numerous other instances of τέλε(ι)ος, and in παντελής and other cognates. Cp. *Il.* 24. 315 αἰετὸν ἦκε | τελειότατον πετεηνῶν, 'most authoritative for augury': *Ag.* 972 ἀνδρὸς τελείου, 'the master of the house': Aisch. *Suppl.* 533 ἀναξ ἀνάκτων, μακάρων | μακάρτατε, καὶ τελέων | τελειότατον κράτος, ὀλβιε Ζεῦ: Pind. *O.* 13. 164 Ζεῦ τέλει, 'Zeus, the King': *Ag.* 973 Ζεῦ τέλειε, τὰς ἐμὰς εὐχὰς τέλει, where the meaning of τέλειε is still the same, for τέλειος cannot mean 'accomplishing'; the poet merely puns on the syllable τελ.: Aisch. fr. 329 Ἥρα τελεία, Ζηνὸς εὐναία δάμαρ, 'Hera the Queen' (it was as Ζηνὸς εὐναία δάμαρ, not as τελεία, that she presided over marriage; see below): *Theb.* 167 τέλειοι . . πυργοφύλακες, 'gods, whose office it is to guard': Thuk. 5. 47 ὁμνύντων δὲ τὸν ἐπιχώριον ὄρκον ἕκαστοι τὸν μέγιστον καθ' ἱερῶν τελείων, 'victims appointed by authority.' So *Theb.* 118 Ζεῦ . . παντελής, 'supreme': *O.T.* 930 παντελής δάμαρ, 'wedded wife,' who has full authority in her sphere,—no παλλακή: v. 1016 infr. βωμοὶ γὰρ ἡμῖν ἐσχάροι τε παντελεῖς, 'that bear heaven's commission,' with full authority to give omens: 1163 λαβὼν τε χώρας παντελῇ μοναρχίαν, 'made ruler of the land, sole and supreme.' So I should explain the obscure expression δόμος ἡμιτελής, *Il.* 2. 701: the house whose master is away has but half of its normal 'government' left, viz. the wife.

ψῆφον τῆς μελλονύμφου: cp. 630 n. ἄρα μὴ: see App. I. πατρὶ λυσσαίνων, 'raving against.' Some have thought the word too strong, and accept the schol.'s θυμαίνων, 'angry'; but Kreon wants the strongest word for *madness* that he can find. He wishes to score a point in advance by describing the natural indignation which he expects as 'raving,'—the froth of a disordered brain.

634. τοὶ μὲν (cp. 498), "my son at least will, I hope, support me."

635 f. γνώμας κτλ.: lit. *having good judgments (maxims, rules) settest them out straight for me, as a line of conduct.*

Transl., 'and thou of thy store (ἔχων) markest out good rules for me, which I, for my part, shall follow.' The metaphor is from carpentry.

637 f. ἀειώσεται κτλ.: lit. *shall be deemed better to win*. 'I will deem no marriage a greater gain than thy wise guidance.' For σοῦ ἡγουμένου = σῆς ἡγεμονίας cp. 631 μάντεων and note, and 701 n. L gives ἀξίως ἔσται: but the use of ἀξίως would be unusual. Mark the diplomatic wisdom of Haimon's answer. He has no intention of acquiescing in the justice of Antigone's condemnation; but he knows that only by this profession of submissiveness will he obtain a hearing from his father, whom he hopes by discussion to bring over to his own view.

640. γνώμης . . ἐστάναι, 'to give the front rank to thy father's judgment.' The metaphor is military, and refers to the practice of placing the best men in the front; it is used again *Αἰ.* 1249 εἰ τοὺς ὀπισθεν εἰς τὸ πρόσθεν ἄξομεν.

641 f. γονάς, 'offspring.' φύσαντες ἔχειν, 'to get and have.'

644. ἐξ ἴσου πατρί: ὥσπερ καὶ ὁ πατὴρ τιμᾷ.

648. ὕψ' ἠδονῆς. Triclinius mended the metre characteristically by the facile insertion of γ', which some edd. accept. It seems to me more likely that ὕψ' ἠδονῆς is a gloss on a participle like παρηγμένος, which it has supplanted.

650 f. ψυχρὸν παραγκάλισμα κτλ., 'a man finds that he clasps what kills joy, when he has an evil wife to his bed and in his home.' Lit., *this proves to be a cold thing-held-in-the-arms, viz. an evil wife, etc.* So ὑπαγκάλισμα, *Tr.* 540.

653. ἀλλά, 'Nay.' See App. I. τε joins πύσας and ὤσει δυσμενῇ (sc. οὔσαν): 'with loathing and as an enemy.' See on 383; and for πύσας = ἀποπτύσας cp. 1232 n.

656. ἀπιστήσασαν: cp. 219 n.

658. ἀλλὰ κτενῶ: mark the effect of the pause at this place in the line. πρὸς ταῦτ' κτλ. 'So let her (if she will, for aught I care) invoke against me (ἐφ-) the god of kinship.' For ἐφυσμενίτω cp. 1305; and for Δία ζύναιμον cp. 487. ὁμόγυιος was another title with the same meaning.

660. κάρτα: sc. ἀκόσμους θρέψω. Cp. 533, 1089 n.

661 f. γάρ. The connexion is this: "I shall keep my own household in order, lest I encourage disorder abroad (659-60); for only the man who rules his own house well can rule a state well (661 f.), and transgressors will find no favour with

me" (663-65). **ἐν** : *in the case of*. **τοῖς οἰκείοις** is masc. 'The man that is praiseworthy in the ruling of his own house, will be seen to be,' etc.

663. **ὑπερβάς** : absol. ; do not supply *νόμους*.

664. **τοῦπιτάσσειν**, 'to give orders,' as a master to a slave ; cp. Theokr. 15. 90 *πασάμενος* . . . *ἐπιτάσσει*, 'give us orders when you have bought us.' For the art. see on 78.

666 f. **ἀλλά**, 'No.' See App. I. **ὃν πόλις στήσειε**, for the normal *ὃν ἂν στήσῃ*. See App. II. ii. **καὶ σμικρά κτλ.** : adverbial, 'in things small and great, just and unjust.'

668. **τοῦτον** : *τὸν κλύοντα*.

669. With **ἄρχειν** supply *ἂν* from the **ἅν** which follows. **εὖ** with **ἄρχεσθαι** : 'would govern and consent to government as he should.' There is no difference between **καλῶς** and **εὖ** : cp. *El.* 986 *συμπόνει πατρί, | σύγκαμν' ἀδελφῷ*, 596 n.

670 f. **δορός κτλ.**, 'and posted in the storm of spears will stand his ground, an honest and brave fighter by his comrade's side.'

673. For **τ'** see on 296.

674. **συμμάχου κτλ.**, 'breaks into rout the ranks of men allied in battle.' **δορός** : poet. for a *military force*. **καταρρήγνυσι** : lit. *produces by breaking*. Cp. 36 n.

675. **τῶν δ' ὀρθουμένων**, 'when men make prosperous voyage, for most it is obedience saves their lives.'

677. **ἀμυντέα κτλ.**, 'order taken must be maintained.' **τοῖς κοσμουμένοις** is neut., *arrangements made* from time to time : cp. Plat. *Gorg.* 504 A *τεταγμένον τε καὶ κεκοσμημένον πρᾶγμα*. Kreon refers to his own edict.

679. Note the emphasis given to **δεῖ** by the pause at an unusual place. Cp. 555, 658.

681. **εἰ μὴ κτλ.**, 'unless age bewilders us.' **μὲν** as in 498, 634.

682. **ὦν** . . . **πéρι** : *περὶ τούτων περὶ ὧν*. For the adv. **φρονούντως** cp. *ἀρκοῦντως, ἐπαρκοῦντως, ὄντως, δεόντως*.

683. **θεοί** bears the emphasis : 'Reason is the gift of heaven . . . Now, I' etc. Haimon, venturing to reason with his father, endeavours by this statement to obtain a patient hearing.

685. **ὅπως μὴ λέγεις** : **μὴ** is the *μή* of imagination and indefiniteness (as opposed to the *οὐ* of fact), common after relatives ; e.g. *ὅς μὴ εἶδε*, 'any man who had not seen' ; *ἃ μὴ*

οἶδα, 'anything that I do not know.' ὅπως μὴ = τρόπον ἐν ᾧ μὴ, 'a way in which'; ὅπως οὐ would mean 'the way in which.' Cp. Antiphon 112 ὅπου μὴ ἠθέλησεν. See on 1325.

687. ΓΕΝΟΙΤΟ ΜΕΝΤᾶΝ ΚΤΛ., 'yet to another man, too, might occur a thought not valueless.' ΚΑΛΩΣ ἔχον, for τι καλῶς ἔχον. Cp. *O. T.* 517 πεπονθέναι (sc. τι) . . . εἰς βλάβην φέρον: *El.* 696 δύναιτ' ἂν οὐδ' ἂν ἰσχύων φυγεῖν: *Il.* 22. 109 ὥς δ' ἐν δνεῖρῳ οὐ δύναται (τις) φεύγοντα (τινα) διώκειν.

688. Δ' ΟὔΝ: not, 'however,' but resumptive, 'Now.' See App. I. σοῦ, emphatic. 'Now, *on thy behalf*, as is natural, I watch.' τις, 'men,' the public, as often. ὅσα λέγει: see App. III.

690 f. I take ΛΟΓΟΙΣ ΤΟΙΟΥΤΟΙΣ as explanatory of and in apposition to ἀνδρὶ δημότῃ. Transl., 'For thy aspect is, for the common folk, a terror to such words as thou art not like to hear with pleasure.' οἷς μὴ: see on 685. For the double dat. cp. *Bacch.* 335 ἡμῖν τε τιμὴ παντὶ τῷ γένει παρῇ, 'for us . . . to the race'; *Pind. O.* 2. 16 ἄρουραν ἔτι πατρίαν σφίσι κόμισον | λοιπῷ γένει. ΛΟΓΟΙΣ has been taken as causal, 'by reason of such words as'; but this is extremely harsh.

692 f. ἔμοι δέ. The connexion of thought seems to be this:— "On your behalf I watch to hear men's private criticisms of your acts (688 f.). (It is the only way for us to learn what they think), for men dare not offer you criticism openly (690 f.). But *I* can hear (and will tell you) what they say,—how the city mourns," etc. τάδε is general, and refers to 689; but in the next line Haimon, with no word of transition (as νῦν δέ) begins to speak of the particular case of Antigone. This slight logical irregularity suits Haimon's state of suppressed excitement. ὑπὸ σκότου goes with ἀκούειν, but it is better to transl., 'these covert murmurings.' οἶα: adv., 'how.'

694 f. ὥς κτλ.: explanatory of οἷ' ὀδύρεται, 'saying how most undeservingly' etc. The sentence is really exclamatory, though constructed as a subordinate; cp. *El.* 750 ἀνωλόλυξε τὸν νεανίαν, | οἷ' ἔργα δράσας οἶα λαγχάνει κακά. Transl., 'saying how less than any woman deserves she this shocking doom for a deed most noble.' ἀπό is half causal, half temporal, = *because of* and *after*. The use is common.

696 f. ἥτις: causal. ἐν φοναῖς πεπτῶτ' ἄεσπτον, 'lying in his blood where he fell, unburied.' Not 'fallen in fight,' which would require πεσόντ', and gives a wrong meaning to φοναῖς. Cp. 1018 n.

ΦΟΝΗ is a poet. word, used (so far as we know) only in the pl. It occurs once, if not twice, with *ἐκ*, once with *ἀμφί* (*Il.* 15. 633), elsewhere always with *ἐν*. It is not (as L. & S. imply, and as is commonly supposed) a synonym of *φόνος*: it never denotes the *act of killing*, but always (1) *blood* (shed), or (2) *bloody corpses or carcases, carnage*. *Pind. P.* 11. 37 *θῆκε τ' Αἴγισθον ἐν φοναῖς*, 'laid him weltering in his blood.' So *Ag.* 446 *ἐν φοναῖς καλῶς πεσόντ'*, 'fallen nobly in his own blood': *Eur. El.* 1206 *κατείδες οἶον ἢ τάλαιν' τέων πέπλων | ἔβαλεν* (so MSS.: *ἔξω πέπλων ἀμαλόν*, or *ἀπαλόν*?) *ἔδειξε μαστόν, ἐν φοναῖσιν*—| *ἰὼ μοι—πρὸς πέδῳ | τιθείσα γόνιμα μέλεα*; 'as in its blood the body that bare me sank to the ground' (*Orestes* speaks). In the next three exx. we have a modal adv., *bloodily*:—*Il.* 1314 *infr.*; *Av.* 1070 *ἐν φοναῖς ἔλλυται*, 'they come to a bloody end'; *Hel.* 154 *ἄπεστι δὲ | κυσὶν πεποιθὼς ἐν φοναῖς θηροκτόνοις*, 'dogs that kill wild beasts, spilling their blood.' In the three following passages we have meaning (2):—*Il.* 10. 521 *ὥς ἶδε . . , ἀνδράς τ' ἀσπαίροντας ἐν ἀργαλέσσι φονῆσιν*, 'gasping in death (*ἀσπαίρ.*) amid the dreadful carnage,' i.e. bodies of wounded and killed; *Il.* 15. 633 *θηρὶ μαχήσασθαι ἔλικος βοὸς ἀμφὶ φονῆσιν*, 'to fight for the carcase of the ox,' which the lion has already slain; *Herod.* 9. 76 *ἔτι ἐν τῇσι φονῆσιν ἐόντας*, 'while they were still standing amid the carnage' (the battle was over). *Tr.* 558 we have *ἐκ φονῶν*, 'from the blood'; and so I should read *El.* 11 *πατρὸς ἐκ φονῶν* (*φόνων* edd.). *Infr.* 1003 *φοναῖς* seems to be adj. (The L. & S. article on *φονή* is altogether incorrect.)

699. **ΧΡΥΣᾶς**: a favourite epithet with *Pind.* in the sense *glorious, noble, precious*, and so used in trag. **ΤΙΜᾶς** with **ἄξια**. **ΛΑΧΕῖν** is better taken as epexegetic, though it can take a gen.

700. **ἐπέρχεται**, 'spreads abroad' (*ἐπ-*).

701. **κοῦ πράσσοντος εὐτυχῶς** = *τῆς σῆς εὐπραξίας*. This use, so common in Latin (cp. *ademptus Hector*, 'the death of Hector'), is rare in Greek. *Pind.* affects it, and has several instances; e.g. *P.* 11. 22 *πότερόν νιν ἄρ' Ἰφιγένει ἐπ' Εὐρίπῳ | σφαχθεῖσα . . ἔκνισεν*; 'the killing of Iph.' Cp. *Dem.* 18. 32 *διὰ τοιούτους οὐχὶ πεισθέντας* and 638 *supr.*

703 f. **πατρός** depends on **εὐκλείας**. **ἄγαλμα**, 'ornament.' **πρὸς παίδων**: lit. *as regards his children*. Supply *μείζον ἄγαλμα τῆς ἐκείνων εὐκλείας*.

705. **ἦθος**, 'mood.'

706. This line explains *ἐν ἦθος*, '(thinking) that what thou sayest, *that* and nought else is right.' **ὥς φῆς** = *ὁ φῆς*.

709. διαπτυχθέντες, *when unfolded*, 'when one looks into them.' Cp. *Hipp.* 984 τὸ πρᾶγμα ἔχον καλοὺς λόγους | εἴ τις διαπτύξειεν, οὐ καλὸν τόδε. For ὅστις . . οὔτοι cp. 1166 f.

710. κεῖ τις ἦ : for the absence of ἄν see App. II. i.

711. τὸ μὴ τείνειν ἄγαν, 'and not to strain the string over-tight.' The metaphor may be from stringing a bow or lyre.

712. παρὰ ῥείροισι : the lengthening of a vowel before initial ρ is regular.

715. ἐγκρατῆ : predicative, 'strains taut.' πόδα, 'sheet.' The rope was called πούς, as being attached to the lower corner of the sail.

716. μηδέν : cp. 685 n. κάτω στρέψας : sc. ναῦν.

718. ἄλλ' εἶκε θυμοῦ κτλ. 'Nay, give up thy wrath (lit. *go back from*), and let it change (to mercy)'; lit. *grant change to it*. This seems better than 'permit change to thyself.'

719. γνώμη γάρ κτλ. 'For if I, though younger, can offer any word of wisdom'; lit. 'if any sound opinion is contributed (to the discussion) from me also.'

720. πρεσβεύειν, 'it is best of all.' The verb=(1) 'to be older,' and then 'to take precedence as elder'; (2) 'to honour' (treat as an elder); (3) 'be an ambassador,' πρεσβευτής.

722. εἰ δ' οὖν κτλ., 'if, however, he is not that,—for the scale is wont to fall otherwise.' εἰ δ' οὖν is a common elliptical expression, like εἰ δὲ μή.

725. εὖ γάρ κτλ., 'for on both sides hath wisdom spoken.'

διπλᾶ = διπλοῖ λόγοι, 'two sets of arguments.' So Jebb. The pl. of διπλοῦς usually means simply 'two.'

726. οἱ τηλικοῖδε κτλ., 'shall I now, at my age, e'en go to school, and learn wisdom from this stripling?' καί emphasises διδασκόμεθα. δῆ : temporal, 'now at last, at this late time.' Cp. 923.

728. μηδέν : sc. διδαχθῆς.

729. τὸν χρόνον, 'my years'; τάργα, 'my deeds,' the speech he has just delivered, which he would have Kreon judge on its merits. See on 683.

730. ἔργον γάρ κτλ., 'is it one of thy "deeds" to honour the mutinous?' Kreon sarcastically echoes Haimon's word.

731. οὐδ' ἄν κτλ., 'I would not even bid (others) respect wrong-doers.'—still less respect them myself.

732. νόσῳ : that of being κακῇ.

733. **δωμόπολις** : lit. *of the same city*. **Θήβης** depends on **λεώς**. 'Thebes' united people.' Cp. 7 *πανδήμῳ πόλει*.

734. Note **ἡμῖν** and **ἐμέ** of the same person.

736. **ἄλλῳ**, 'in another's interest.' He means that his own interests must come first, and they would suffer, if he took Haimon's advice. **γε** of the MSS. gives a false emphasis to **χρή**.

738. **τοῦ κρατοῦντος . . νομίζεται**, 'acknowledged to be its ruler's?'

739. **καλῶς κτλ.**, 'thou wouldst make a good monarch of the waste.'

741. **οὖν**, 'assuredly.' See App. I.

742. **διὰ δίκης ἰών**, 'fighting issues with.'

744. **τὰς ἐμὰς ἀρχάς**, 'my own sovereign rights.'

745. Kingly rule is **Διόσδοτος**. Kreon degrades this gift of heaven, when he misuses it to insult the gods. **τιμὰς** : such as was the performance of burial rites over Polyneikes.

746. **ὦ μισρόν κτλ.**, 'O currish nature,—a woman's underling!' **μισρόν** seems to be used in the general sense of 'low-class,' as we say. The word was common as meaning 'blackguard, ruffian.' **ὑστερον**, *coming after*, 'following the lead of.' Haimon's last words are a distinct echo of Antigone's.

747. **οὐ τᾶν κτλ.** 'Never, as thou knowest (**τοί**, App. I.), wilt thou find me yielding to baseness.' It would have been base for him to hold his tongue and consent by silence to a great wrong. **γε** emphasises the whole phrase **ἔκω τῶν αἰσχροῶν**. The connexion is, "you may abuse me, but you will not deter me from showing the courage of my convictions."

748. The connexion is, "all you have said is in that girl's interest, not in mine. This is to 'yield to baseness'; for your motive is mere passion, whereas duty and natural affection should prompt you to support your father." For **γούν** see App. I.

749. **καὶ σοῦ γε κάμοῦ** : Kreon's proposed action will bring an *ἄγος* both on himself and on the whole state.

750. Note the exceptional position of **ποτε**, and **ὥς** for the usual *ὅπως*. **ἔτι ζῶσαν** : see 654.

751. **ὀλεῖ τινα**, 'will bring another to his end.'

752. **ἢ κάπαπειλῶν κτλ.** 'What! doth thy effrontery push thee even to threats?' Kreon takes Haimon's **τινα** (which

meant ἐμέ) to mean σέ. καί emphasises ἐπαπειλῶν: it is not to be taken with ἦ (for that combination see App. I.).

753. ΚΕΝΑΣ ΓΝΩΜΑΣ, 'judgments unwise.'

754. ΚΛΑΙΩΝ, 'to thy cost.'

756. ΓΥΝΑΙΚΟΣ ΚΤΛ. 'Thou woman's chattel, seek not to tickle me.' Kreon regards Haimon's εἰ μὴ πατήρ ἦσθ' as mere 'humbug.'

757. ΒΟΥΛΕΙ ΚΤΛ. 'Thou wouldst have thy say, and to thy saying hear no reply!' Haimon speaks with some heat, stung by Kreon's brutal answer to 755. This, and the fact that in these words the youth makes almost formal claim to *free discussion* with his father, as though the two were equals, is more than Kreon's autocratic temper can tolerate; his growing irritation now bursts forth in fury. The line is usually printed as a question; but Kreon's ἀληθες; seems then less natural.

758 f. ἄλῃθες; ΚΤΛ., 'So? Now, by this heaven,—take it for truth,—thou shalt not revile me with thy censures, and fail to rue it.' Teiresias' anger against Oedipus bursts out with this same ἄλῃθες, *O. T.* 350. ἐπὶ ψόγοις: "this ἐπὶ with dat. is not merely 'with,' but implies a *continuing strain* of utterance" (Jebb). Cp. *El.* 108 ἐπὶ κωκυτῷ τῶνδε πατρώων | πρὸ θυρῶν ἤχῳ πᾶσι προφωνεῖν.

760. ἄγετε ΚΤΛ. 'Bring out the loathed creature, that she may die this instant by her bridegroom's side, before his very (παρόντι) eyes.'

762 f. Note οὔτε followed by τε, as often. ἔμοιγε is placed outside the οὔτε-clause for emphasis. οὐδαμᾶ is a neut. pl. used adverbially; cp. 830. Distinguish οὐδαμᾶ, Doric form of οὐδαμῇ.

764. ἐν, instrumental, 'with': cp. 961, 1003, 1201.

765. τοῖς θέλουσι, 'such as will bear with thee.' μαῖνῃ, 'play the madman.'

766. ἐξ ὀργῆς ταχύς, 'sped by anger.' ἐξ, *in consequence of*. Cp. 231 σχολῇ βραδύς, 'slow because I loitered.'

767. νοῦς ΚΤΛ., 'at his age the spirit is violent when touched by pain.' For βαρύς cp. *Al.* 656 μῆνιν βαρεῖαν. The Chorus hint a vague fear that Haimon may do something desperate. It is to this fear that Kreon's answer is addressed.

768 f. δράτω ΚΤΛ. 'Let him go! And let him do, or plan to do, as never mortal yet; still these two girls he shall not rescue from their doom!' As though Haimon were supposed

to be bent on some wild scheme of rescue or vengeance.

θ' οὖν : see App. I.

770. ἀμφώ is emphatic by position, and καί emphasises κατακτεῖναι νοεῖς. 'Why (γάρ), is it indeed thy purpose to punish *both* with death?'

771. Kreon, beside himself with fury, has repeated his threat (488) that Ismene shall share her sister's fate. Sobered by the question of the Chorus he eagerly withdraws his words; he realises that this would be going too far. As appears again at 1108, he was a man of quick decision. εἰγοῦσαν : Antigone's word, 546. οὖν : see App. I.

772. For ποίῳ καί see App. I. under πῶς καί; cφε : Antigone.

773. ἄγων κτλ., 'I will take her wheresoever is no track trodden of men'; lit., *where the track is unvisited of men*; but he means, where there is no track at all.

774. κρύψω κτλ., 'and bury her alive in a chamber in the rock.' κατῶρυξ is a vault or chamber made by the hands of men (cp. 891 κατασκαφής); but it is clear from ἐνθ' ἂν ᾗ that no particular κατῶρυξ was in Kreon's mind. We must therefore suppose that he knew of the existence of several such, belonging either to the royal family or to others whose rights he could acquire. Such tombs would take a considerable time to prepare, and would therefore naturally be kept in readiness for use. The same custom of preparing tombs beforehand existed among the Jews; cp. S. Matt. 27. 60 καὶ ἐθηκεν αὐτὸ (τὸ σῶμα) ἐν τῷ καινῷ αὐτοῦ μνημείῳ, δ' ἐλατόμησεν ἐν τῇ πέτρᾳ. The κατά in κατῶρυξ does not imply that the tomb was under ground (dug down); cp. Il. 6. 288 αὐτὴ δ' ἐς θάλαμον κατεβήσето κηῶντα. κατά could be used of horizontal depth. We are to imagine a tomb like the so-called 'Treasury of Atreus' at Mykenai, or those at Nauplia and Spata, in which a horizontal passage leads to the actual cell. Cp. 1217 n.

775. τοσοῦτον κτλ. : i.e. τοσοῦτον προθεῖς ὡς ἄγος μόνον προθεῖς, 'of food setting forth so much as may avert pollution'; lit., *setting forth so much as (one places) when setting forth an expiatory offering only*. For ὡς, instead of ὅσον after τοσοῦτον cp. Il. 22. 424 τῶν πάντων οὐ τόσσον ἐδύρομαι, ἀχνύμενός περ, | ὡς ἐνός.

The meanings of ἄγος fall into two classes, apparently contradictory :—(1) (a) 'unclean thing' (O. T. 1426, Thuk. 1. 126, Cho. 149), (b) 'guilt, pollution, curse,'—the commonest use; (2) (a) 'holy place' (ἄγεια· τεμένεια, Hesych.), (b) 'expiatory offering' (in this place, in Soph. fr. 613, and, acc. to

Hesych., in the lost *Phaëdra* of Soph.). Similarly the Lat. *piaculum* = (1) 'offence,' (2) 'expiation'; and *sacer* = (1) 'holy,' (2) 'accursed.' The key to this remarkable phenomenon is to be found, not in the assumption of two different roots (Curtius), but in that savage and primitive notion which is expressed by 'tabu' (taboo),—a word which similarly combines the ideas of 'holy' and 'unclean.' Dr. J. G. Frazer writes (*Golden Bough*, vol. i. p. 343), "Thus in primitive society the rules of ceremonial purity observed by divine kings, chiefs, and priests agree in many respects with the rules observed by homicides, mourners, . . . and so on. To us these various classes of persons appear to differ totally in character and condition; some of them we should call holy, others we might pronounce unclean and polluted. But the savage makes no such moral distinction between them; the conceptions of holiness and pollution are not yet differentiated in his mind. To him the common feature of all these persons is that they are dangerous and in danger." And in a note on taboo, *ad loc.*, "Some languages have retained a word for that general idea which includes under it the notions which we now distinguish as sanctity and pollution. That word in Latin is *sacer*, in Greek *ἅγιος*. In Polynesian it is *tabu*. . . In Dakotan it is *wakan*." In Aisch. *Cho.* 154 Agamemnon's tomb, certainly a sacred thing, is called ἔρυμα τόδε κακῶν κεδνῶν τ', | ἀπότροπον ἅγιος ἀπεύχεται.

The punishment threatened by the edict, it will be remembered, was death by stoning (36); and at 760 Kreon, in a fit of reckless fury, was within an ace of causing Antigone to be put to death by the sword. Now, the Chorus might naturally have assumed that it was Kreon's present intention to inflict the latter death,—the more merciful one; and if so, it would have been better for them to hold their tongue here. Instead of this, they ask anxiously what the king's actual purpose is. Why? Do they fear that he may still carry out the terms of the edict, or do they view the prospect of Antigone's death by the sword with no less alarm? Again, Kreon, who is now calmer, states his change of purpose without explanation, and the Chorus hear it without remark; immuring alive is apparently the suitable punishment to select. We shall hardly be wrong if we connect Kreon's final decision with the well-known law prevailing among primitive peoples by which the shedding of tribal, and especially of royal, blood was strictly forbidden. The offence entailed the gravest pollution, as appears (to take one instance from Greek tragedy) from the plague sent upon Thebes in consequence of the murder of Laios by Oedipus. (Oedipus himself, it is to be

noted, was not put to death.) It was no doubt for that reason that unfaithful vestals were buried alive. As Dr. Frazer has shown in a most interesting and able article (*Journ. Phil.* vol. xiv. 1885), the original keepers of the perpetual fire were the king's daughters, and the vestals, their successors, enjoyed royal privileges and were treated as royal persons.

If the suggestion made above is correct (and Dr. Frazer tells me he regards it as highly probable, both with regard to Antigone and the vestals), the object of placing food in the vault is easily intelligible; actual killing is avoided, and the victim is at liberty (see on *αὐτόνομος*, 821, and cp. 887 *εἶτε χρῆ θανεῖν*) to *commit suicide*, as Antigone in fact does. What has actually happened in each case, no one can afterwards say. The vestal was immured with a couch, a lighted lamp, oil (for the lamp?), milk, water, and bread.

776. *ὅπως κτλ.*: that is, that pollution may not attach to the whole city, as it otherwise would.

777. *ὅν μόνον céβει*: Polyneikes, if victorious, would have made havoc of the shrines and images of the Theban gods. Kreon means that she has taken no account of this, being only concerned that Hades should have his dues. Cp. 519.

778. *τὸ μὴ θανεῖν*: note the rare acc. with *τυγχάνειν*.

779. *ἢ γνώσεται κτλ.*, 'or at least shall learn, though she would not learn before.' *ἀλλὰ τήνικαῦτα*, lit. *at any rate then*. See App. I.

781-800. *Third Stasimon*. See Introduction.

782. *ἐν κτήμασι πίπτεις*, 'who fallest upon (attackest) possessions.' (1) Jebb's note is,—"who *fallest upon* men's possessions; who makest havoc of their wealth and fortunes. . . Love makes men reckless of possessions: it can bring ruin on great houses and proud cities. Sophocles himself has given us the best commentary: see *Tr.* 431, referring to the capture of Oechalia by Heracles, who loved Iolé, the daughter of its king, Eurytus: *ὡς ταύτης πόθῳ | πόλις δαμείη πᾶσα, κοῦχ ἡ Λυδία | πέρσειεν αὐτήν, ἀλλ' ὁ τῆσδ' ἔρωσ φανείς*. . . Troy was sacked for the sake of Helen. . . Medea betrayed her father's treasure to Jason. . . The *resistless power* of Love is the central thought of this ode. All that men prize most becomes his prey." With all respect to the greatest of Soph.'s many interpreters, I ask whether this is not to read into the words 'who attackest possessions (wealth)' a meaning which they cannot fairly bear? And has the thought 'Love makes men reckless of *other people's* possessions' any place here, in the very forefront of the ode, and between *ἀνίκατε μάχαν* and *ὅς ἐν μαλακαῖς*

κτλ. ? It would surely have come later. (2) The meaning has also been taken to be, 'men beggar themselves for love.' Now, this thought might, it is true, have been expressed by a modern poet somewhere (not at the beginning) in such an ode as this; it would suggest that noble recklessness of a pure romantic passion of which instances are sufficiently familiar in fact and fiction. In the mouth of a Greek poet it could glance at one thing only,—the spending of money upon *ἐταῖραι*. It is incredible that this was Soph.'s thought here. (3) Some translate *κτῆμασι*, 'spoil'; but *κτῆματα* does not mean 'spoil.' Moreover, Love's spoil is human beings, who could not here be referred to by such a phrase. It is a further objection to all these views that at the second *Ἐρωσ* we have a fresh start, and this clause is thus thrown rather with the one that follows than with that which precedes. No other interpretation calls for mention, nor any emendation hitherto proposed. In my own judgment, we must, however regretfully, be content to believe that this beautiful passage has suffered a peculiarly unhappy corruption; for (2) seems to be the only correct interpretation of the text.

784. *ἐννουχεύεις*, 'keepest thy vigil' (Jebb). Cp. Hor. *C.* 4. 13. 7 *Cupido . . Chiae pulchris excubat in genis.*

785. *φοιτᾷς κτλ.*, 'thou roamest over the sea and among the steadings of those whose home is in the wilds.' That is, Love's range knows no limit.

787. *σε . . φύσιμος* (sc. *ἐστί*), 'can escape thee.' The verbal adj. sometimes retains the transitive force of the verb from which it is derived even so far as to govern an acc., instead of the usual gen. Cp. *Ag.* 103 *τῆς θυμοβόρου φρένα λύπης*, *Theb.* 346 *τλήμονες εὐνὰν αἰχμάλωτον*.

789. *κέ γε*: for *γε* added to the repeated pronoun Jebb cp. *O. T.* 1097 *τίς σ' ἔτικτε τᾶν μακραίωνων . . ; ἥ σέ γ' εὐνάτειρά τις Λοξίου*; The mss. *ἐπ'* would mean *in the case of*, and cannot be right; it seems to have arisen out of the misreading of *Γ* as *Π* noted on 797.

790. *ὁ δ' ἔχων*, 'and he that hath thee.' Cp. Plato *Phaidr.* 239 c *ἀνὴρ ἔχων ἔρωτα*.

791 f. *κὺ καί κτλ.* 'By thee even the minds of the just are plucked aside to iniquity (*ἀδίκους*, predicative), to their undoing.' As Jebb remarks, the metaphor is from a driver pulling his horse out of its course; cp. *El.* 732 *εὗς Ἀθηνῶν δεινὸς ἡνιοστρόφος | ἔξω παρασπᾶ*.

793. *νεῖκος ἀνδρῶν εὐναιμον*, 'quarrel of kinsmen'; lit

quarrel of men—of kinsmen. Do not regard ξύναιμον as 'transferred' from ἀνδρῶν to νεῖκος. So 862 ματρώαι λέκτρων | ἄται, where λέκτρων explains ματρ. ἄται. Cp. *Αἰ.* 860 πατρίων ἐστίας-βάθρον, 'firm-based home of my father.' For ἔχεις with participle cp. 22. **ταράσας**: the verb properly means 'disturb, throw into confusion.' When, as here, it means 'stir up,' we have that extended, 'factitive' use which is so common in such phrases as κοσμεῖν λόγους, 'to deliver an ornate speech' (not 'embellish a speech'); see on 36. **ταράσσειν νεῖκος** means, 'to cause a quarrel with disturbance.' In *Ion* 108 there is a very bold example. Ion, threatening the swan with his arrow, says 'if thou fly not away, αἰμάξεις ὠδὰς, thou shalt sing thy death-song in blood.'

795. **νικᾷ κτλ.**, 'and the love-light that shines from the eyes of the fair bride wins the day.' Lit. *the love of (coming from) the eyes of the bride.* **ἐναργής**, manifest, almost implying that the ἵμερος had a bodily form. The position of the epithet gives it a strong emphasis:—makes it almost causal, 'by its shining.' The ἵμερος is as much Haimon's as Antigone's; the influence coming from her has awakened love in him. For **βλεφάρων** = 'eyes' see on 102 f.

796 f. **τῶν μεγάλων κτλ.**: the MSS. give **τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς | θεσμῶν**, 'being enthroned in sway beside the great (eternal) laws.' These are the *ἄγραπτα νόμιμα* of 454, and in particular, those enjoining obedience and respect to parents and loyalty to kings. But since the general meaning clearly is that Love has *overborne* the *μεγάλοι νόμοι*, it is difficult to see how ἵμερος can be described as enthroned beside them; and in any case, the statement should be made of Ἔρως, not of ἵμερος, which is a purely subjective conception. There is also a metrical difficulty. The words **πάρεδρος ἐν** answer to *φύξιμος* (788); and if they were sound, we should have the arsis of a cyclic dactyl resolved into two short syllables,—○○○ = —○○. Such a resolution is probably unexampled in trag. (cp. 970 n.), though there are four instances in Pind. For these reasons the words **πάρεδρος ἐν ἀρχαῖς** have been generally suspected; but no correction has hitherto been proposed which, while palaeographically probable, gives satisfactory sense. γάρ, Ἔρος, ἄρχεις is my own conjecture, which seemed to me sufficiently plausible to warrant its insertion in the text. L gives **πάρεδρος**, but the letters **δρ** are written over an erasure of **ρ**. This seems to show that L's original gave **παρερος**, with a **ρ** written somewhere above the word (or in the margin). This **ρ** I take to have been intended as a correction of the **π** of **παρερος**: **ΓΑΠΕΡΟΣ** had been mis-

copied as ΓΑΡΕΡΟΣ. Whenever ἄρχεις became ἀρχαῖς, the insertion of ἐν became almost inevitable. With the text we get an excellent sense, and a reference, which was wanted, for the ἐν of ἐμπαίζει:—‘the love-light . . wins the day, for even of the great laws, O Love, thou art lord; for the goddess Aphrodite mocks at them, unconquerable.’ Metrically the tribrach γάρ, Ἔρος will correspond to the irrational tribrach

φύξιμος, 788; cp. *O.C.* 134 where ἡ|κεῖν λόγος | corresponds to

ἀ|λᾶ,τα λόγον | of the antistr. L has written π for ρ in 368 and 789.

801. ΘΕΣΜΩΝ ἔξω φέρομαι, ‘I am carried beyond law’s bounds,’ i.e. am tempted to be disloyal to the king, and with Haimon to take Antigone’s part.

804 f. Τὸν παγκοίτην κτλ., ‘that bridal-chamber where all are laid to sleep.’ The chamber is called νυμφεῖον in 891, and παστάδα in 1207. For ἀνύτουςαν without prep. cp. *Ai.* 607 ἔτι μέ ποτ’ ἀνύσειν . . “Αἶδαν, and 813 *infr.*

806–943. *Fourth Episode.* See Introduction. 806–82 form 1 κομμός. After the 1st strophe and antistrophe there is a system of anapaests.

808. ΝΕΑΤΟΝ: adverb, ‘for the last time.’

813. ἈΚΤΆΝ, without prep. Cp. *Pers.* 862 νόστοι δ’ . . ἄγον οἴκους, ‘brought them home’: *Ph.* 1175 Τρωάδα γὰν μ’ ἥλπισας ἄξειν.

ΟὔΘ’ ὙΜΕΝΑΪΩΝ κτλ., ‘no part has been mine in the marriage-hymn, in no bride-song have I been sung.’ The ὙΜΕΝΑΙΟΣ was the hymn sung in the marriage-procession which accompanied the bride and bridegroom to their home. Cp. *Il.* 18. 492 νύμφας δ’ ἐκ θαλάμων δαΐδων ὑπὸ λαμπομενάων | ἡγίνεον κατὰ ἄστν· πολὺς δ’ ὕμναιος ὀρώρει. The ἐπινύμφειος (mss. ἐπινυμφίδιος unmetrically) ὕμνος was the epithalamium sung in the evening in the house of the wedded pair.

818. Τόδε . . ΚΕΘΘΟΣ ΝΕΚΥΩΝ, ‘that place where the dead are hidden.’

820. ΞΙΦΈΩΝ ἐπὶ χεῖρα λαχοῦσα, ‘nor hast thou received the wages of the sword.’ Death by the sword is regarded as the wages for contending with it.

821. αὐτόνομος is general’y taken as equivalent to ‘of your own free will,’ surely a very doubtful meaning. The word means ‘independent,’ and the reference must be to a present discretion, not to one exercised in the past. As hinted above (775 *ad fin.*), I connect the word with the motive which

determined the selection of Antigone's peculiar mode of punishment, and which prompted the placing of food in the vault. Such a victim enters her living tomb *independent*, 'mistress of herself.' She can take as much or as little of the food as she will; she can die when and how she chooses. Antigone, in point of fact, hanged herself with her veil; and we may well suppose that this was the common catastrophe of these ghastly tragedies. It was no doubt the one hoped for by those who devised the punishment. **αὐτόνομος** is so strange in its present setting, and yet so apt, that one is almost constrained to believe it found a similar place in older versions of the story when its special fitness was well understood.

823 ff. **δὴ** (in its original temporal use, = ἤδη) with **ὀλέσθαι**. For the position cp. *Tr.* 153 **πάθη μὲν οὖν δὴ πόλλ' ἔγωγ' ἐκλαυσάμην**, 'I have wept ere now.' Transl., 'I have heard how in days gone by the foreign wife from Phrygia, the daughter of Tantalos, perished most piteously on the heights of Sipylus.' **ἤκουσα** is emphatic by position: ('I *know* of no case like mine, but) I have *heard*,' etc.

Ξέναν: Niobe, who married Amphion, king of Thebes. Mount Sipylus is part of the Tmolos range in Maionia (Lydia); but the poets often use 'Phrygia' in the older (Homeric) sense, in which it included that district.

πρός, lit. *against the side of*. Niobe boasted that she had borne many children, whereas Leto had borne only two (Apollo and Artemis). These latter, therefore, slew all Niobe's children. She herself went back to her old home, and was there turned into stone. Niobe's end is usually accounted for by a physical catastrophe: the region is volcanic.

826 ff. **πετραία βλάστα δάμασεν, κτλ.**, 'the growth of stone imprisoned her; (i.e. she became petrified) and as she wastes in sorrow, the rains leave her not, men say, nor the snow; and her breast is bedewed by the tears that fall from her everweeping eyes.'

'The so-called Niobe of Mount Sipylus is a rude figure in front of a recess in the face of a cliff near Smyrna. It has, owing to weathering, but a distant resemblance to a human being; but that it is a work of men's hands, has been placed beyond a doubt by those who have examined it. According to Mr. Sayce, it is 'the likeness of the great goddess Carchemish, and the cartouches engraved on the side of it, partly in Hittite, and partly in Egyptian characters, shew that it was carved by Ramses-Sesostris himself.' The figure of Niobe is described minutely by Pausanias [A.D. 180], himself a native of the district. He says, 'The rock seen from near at hand is a precipice, with no resemblance to a woman

mourning or otherwise; but if you go farther off, you can fancy that you are looking at a female figure downcast and bathed in tears.' It is, however, by no means certain that the ancient authors refer to what is now called the Niobe. This latter is in a recess, so that water does not run over it, and it has no look of weeping; and Pausanias seems to be describing some natural rock. It is therefore likely that the real Niobe is to be looked for farther inland, where indeed a recent traveller claims to have found a rock in all respects answering the conditions" (Leaf, ad *Il.* 24. 614). The famous Niobe group at Florence is probably a Roman copy of one made by Skopas.

832. ἤ με κτλ., 'most like to her am I in the fate that lays me to rest.'

834. τοι, 'thou knowest'; see App. I.

836 ff. καί τοι, 'and surely,' should be written as two words; καίτοι (Mss. and edd.) means 'and yet,' and has no place here. So I should write in 949, *Ph.* 1025, *O. T.* 854, *O. C.* 270. Cp. *Il.* 13. 267 καί τοι ἐμοὶ . . | πῶλλ' ἔναρα Τρώων: *Med.* 344 οἴκτιρε δ' αὐτοῦς· καὶ σύ τοι παίδων πατὴρ πέφυκας. The connexion is,—“But Niobe was a goddess; and surely it is a great honour for thee, a mortal,” etc. Transl., 'and surely it is great honour even that it be said of thee when dead, that thou didst share the lot of the godlike both in life and afterwards at death.' μέγα (σοι) ἀκούσαι = λέγεσθαι περὶ σοῦ. For this use of ἀκούω with inf. cp. Herod. 3. 131 Ἀργεῖοι ἤκουον μουσικὴν εἶναι Ἑλλήνων πρῶτοι. The construction ἀκούει (= λέγεται) κακός is very common. ζῶσαν and θανοῦσαν agree with σε, subject of λαχεῖν, according to the common idiom.

839. οἷμοι γελῶμαι. The Chorus have meant to offer a sort of comfort in their two speeches; but they have not uttered to her a word of real sympathy, and their last effort seems to Antigone pure mockery,—as well it might.

840. οὐκ οἰχομένην κτλ., 'can ye not wait till I am gone, —must ye taunt me to my face?' (Jebb). The mss. give ὀλομένην (unmetrical), or ὀλλυμένην, which is against the sense.

843. πολυκτήμενες ἄνδρες, 'and ye, my city's rich sons'; not the Chorus, but the citizens generally. Cp. 845 n.

844. Διρκαῖαι κρήναι: cp. 103 n.

845 f. εὐαρμάτου: cp. 149 n. ἕλκος, 'sacred demesne.' The region was sacred to Dionysos. Cp. *El.* 5 τῆς οἰστροπλήγος ἄλσας Ἰνάχου κόρης, of the neighbourhood of Argos.

ἔμπας κτλ., 'still I take all of *you* to be my witnesses.' ὕμμε includes πόλις, ἄνδρες, κρῆναι, ἄλκος, who are 'joint witnesses.' ἔμπας, 'nevertheless,' means "although these elders do but mock me." ὕμμε, an Aiolic and epic form. Elsewhere in trag. it occurs only in *Eum.* 620; the dat. ὕμμι occurs *O. C.* 247 (lyric).

848. ἔργμα κτλ., 'the prison with its mounded stones, my strange grave.' ἔργμα, a thing that *keeps in* (εἴργει). τυμβόχωστον: lit. 'heaped up like a tomb' (barrow); the entrance would be closed by a heap of loose stones. τάφου: appositive gen.

850. βροτοῖς κτλ., 'dwelling neither with this world nor the world below, neither with the living nor the dead.'

853 ff. προβάσα κτλ., 'rushing on towards rashness' utmost limit, to the assault of (ἐς) Justice high-enthroned, against her throne, my child, thou hast fallen,—and fallen far.' I offer this version of the extraordinary phrase προσέπεσες πολύ, being unable to convince myself that πολύ can mean 'violently.' It is true that we have thus a highly condensed expression, but hardly an impossible one. No correction offered has any probability. If we are to correct, I should suggest πόδα.

856. πατρώων . . ἄελον, 'but in this trial thou payest, maybe, for the deeds of generations past.' ἐκτίνεις ἄελον, like *τίνειν δίκην*. What she suffers may be a penalty entailed by the sins of her house; cp. 593 ff. ἀρχαῖα τὰ Λαβδακιδᾶν κτλ.

τινα = πως, 'in a way'; cp. 951 μοιριδία τις δύνασις, *Ai.* 1267 ταχεῖά τις . . χάρις διαρρεῖ, 'somehow.' The idiom is found also in Lat.; cp. Verg. *Aen.* 1. 181 *Anthea si quem . . videat*, 'can see Antheus at all.'

857 ff. ἔψαυας κτλ. 'Thou touchest the heavy thought that crowns my sorrow (and turnest me to) my oft-repeated lamentation for my father and for the doom of all our house, the far-famed stock of Labdakos.' There is small doubt that Jebb is right in regarding οἶκτον as the object of the phrase ἔψαυας μερίμνας. There are several parallels; e.g. *El.* 546 εἰ δέ μ' ᾧ δ' αἰὲ λόγους | ἐξῆρχες, where λόγους ἐξῆρχες = προσήυδας: *Theb.* 289 ζωπυροῦσι τάρβος . . λεών, 'kindle fear of'; Aisch. *Supp.* 534 γένος νέωσον εὖφρον' αἰνον: *Med.* 205 λιγυρὰ δ' ἄχρα βοᾷ τὸν προδόταν. Here ἔψαυας μερίμνας = ἐπόησάς με μεριμνᾶν, 'turned my sad thoughts to the lament which I have so often uttered,'—and which, in fact, she now proceeds to utter afresh. τριπόλιστον, 'thrice-ploughed,' i.e. 'oft repeated,' is from πολίτζειν, a non-extant by-form of πολεῖν, 'to plough.' τοῦ πρόπαντος ἀμετέρου πότμου, 'the whole of

our doom,' i.e. the doom of all of us. **ἀμετέρου** is immediately explained by **κλεινοῖς Λαβδακίδαῖσιν**, which is a possessive dat. = gen.

863 ff. **ὦ ματρῶαι κτλ.** 'Oh, woe for the horrors of my mother's bed,—for the slumbers of the father beside her that bare him, his unhappy mother!' **αὐτογέννητα** = *μετὰ ταύτης ἀφ' ἧς ἐγεννήθη*. **πατρί**, as *Λαβδακίδαῖσιν* above. **ματρός**, depending on **κοιμήματα**, defines **αὐτογέννητα**.

866. **οὔων** (sc. *κοιμημάτων*) **κτλ.**, 'wherefrom my miserable life once came.'

868. **ἄδ' ἐγώ**, 'I here.'

869 f. **κασίγνητε**: Polyneikes. **δυσπότημων**: because it was through his marriage with Adrastus' daughter that Polyneikes obtained from the Argives the assistance which enabled him to attack Thebes. See Introduction. Transl., 'Ah, brother mine, whose marriage was unblest (too); when death took thee thou didst take thy living sister's life.' The link between this sentence and the preceding is the *δύσποτος γάμος* common to both. For **θανών κτλ.** cp. *Tr.* 1163 *ζῶντά μ' ἔκτεινεν θανών*, *El.* 808 *ὥς μ' ἀπώλεσας θανών*.

872. **céβειν μέν κτλ.** 'The reverent deed, 'tis true, shows reverence, in its measure' (**τις**). It was, in itself, a pious act to bury Polyneikes, but there was no perfect *εὐσέβεια* because the act involved a breaking of the law.

873. **κράτος δέ κτλ.**, 'but the flouting of authority may not be suffered by him who is charged to guard authority.' **ὅτῳ** is dat. of person judging. For the Doric **οὔδαμᾱ** cp. 763 *οὔδαμά*, and n.

875. **αὐτόγνωτος . . ὀργά**, 'a self-willed temper.'

878. **ἐτοίμαν**: that is all ready for me, which I must take *ἐξ ἐτοίμου* ('at once'). Transl. 'that now calls my feet.'

879. **τόδε λαμπάδος . . ὄμμα**, 'this holy orb of the lamp of day.' For **λαμπάς** of the sun cp. *Med.* 352 *εἴ σ' ἡ' πιούσα λαμπὰς ὄψεται θεοῦ*: of the moon, *Eur. Supp.* 993 *κατ' αἰθέρα, λαμπάδ' ἔν' ὠκύθοι νύμφαι | ἱππεύουσι δι' ὄρφνας*.

881 f. **ἀδάκρυτον**: predicative. 'For my fate no tear is shed, no friend makes lamentation.' **οὐδεὶς στενάζει ἀδάκρυτον**, lit., *none mourns for it*, (so that it is left) *unwept*.

883 f. **ἄρ' ἵστε**, 'know ye not?' See App. I. With **παύσαιτ' ἄν** supply *λέγων*. **εἰ χρεῖν**, 'if it profited.' if it were *fitting*, from the point of view of utility.

885. οὐκ ἄζεο'; Transl. as an imperative; in our ears such interrogatories are, as a rule, not sufficiently forcible.
κατηρεφεῖ, 'vaulted.'

887. χρῆ (χράω, with Ionic contraction into η), 'wishes.' The genuineness of the forms χρῆς, χρῆσθα, χρῆ in the sense of 'wish,' has been doubted, but unnecessarily. Cp. *El.* 606 κήρυσσέ μ' εἰς ἅπαντας, εἴτε χρῆς κακὴν, | εἴτε στόμαργον: *Αἰ.* 1373 σοὶ δὲ δρᾶν ἔξεσθ' ἃ χρῆς: *Ach.* 778 οὐ χρῆσθα; 'you won't?' In εἴτε χρῆ θανεῖν we have the same sinister suggestion as in 821 αὐτόνομος, where see note.

888. εἴτ' ἐν τοιαύτῃ κτλ., 'or, entombed in such a house, to remain alive.' τυμβεύειν is intrans. only here. Several verbs in -εύω are both trans. and intrans. e.g. πρεσβεύω, νυμφεύω, σαλεύω.

889. γάρ: because we have given her this choice.

891. ὦ τύμβος κτλ. 'O tomb and bride-bower, O home in the hollowed rock, that will prison me for ever.'

894. ὧν ἀριθμὸν πλεῖστον, 'of whom so many'; lit. *a very large number*. The point of the remark is that they have died, as it were, before their time. She refers to her father, mother, and brothers, and perhaps to Laios. Φερσέφαττα: the aspirated form occurs elsewhere. It is no doubt older than the commoner Περσέφαττα. Φερρέφαττα, Φερσεφόνη, Φερσεφόνεια, Περσεφόνη, Περσεφόνεια, are found. The derivation of the word is doubtful. Like Δημήτηρ (probably from *dēai*, a Cretan word for 'barley'), she was originally a corn-goddess; whence her absence from the earth during the winter months.

895. λοίσεια, 'last left.' Ismene has forfeited her right to be reckoned as one of the family.

896. μοῖραν, in its original sense, 'allotted portion.'
ἐξήκειν, 'has run out'; cp. *Ph.* 199 πρὶν ὅδ' ἐξήκοι χρόνος.

897. ἐν ἐλπίσιν τρέφω governs ἥξειν, as being equivalent to ἐλπίζω.

899. κασίγνητον κάρα: Eteokles. Polyneikes is specially mentioned below. Antigone does not appear to have been present at the burial (ἐκφορά) of Eteokles, but she may have performed for him the preparatory services expressed by ἔλουσα κάκῳσμησα (901), and have intended to offer the ἐπιτυμβίους χοάς after the burial. So Jebb. Some refer the words to Polyneikes, but the absence of any reference to Eteokles would be remarkable; Antigone had no quarrel with him.

900. ὕμῳ. This play knows nothing of the story of Oedipus' death at Kolonos: he has died at Thebes. Cp. 50.

903. **περιτέλλουσα**, 'for burying of thy body.' Though properly denoting the 'laying out,' the word was used of all services rendered in connexion with the dead.

904-20. This passage, though (strangely enough) defended by several edd., must be regarded as spurious. The insuperable objection to it is that it presents to us another and a different Antigone. We have no longer a noble girl moved to her heroic deed by affection for the brother with whom she had grown up and whom she had dearly loved, by pride of race and the claims of her religion,—but an impossible person who grotesquely and confusedly explains that she braved death in burying Polyneikes because she 'can never have another brother.' If her parents had been alive, the possible contingency of a new brother's birth would apparently have stayed her hand. 'If my children,' she says, 'or my husband had died and been decaying [note the choice phrase], I should not have done this thing (for them).' Thus our new Antigone, who could console herself for the loss of child or husband by the reflexion that either can be replaced, and would not have buried Polyneikes if another brother had survived, nor even if she could have contemplated a brother *in posse*, is going to her grave for some fantastic and unnatural notion of what is due to a *last possible* brother. This is not the Antigone whom we have learned to admire as the typical example of sisterly devotion. The style of the composition is such, that to attribute it to Sophokles is to insult him.

Aristotle, however, was acquainted with the passage in its entirety; so that we must attribute the interpolation either to some third-rate poet or to the actors. Sophokles' son Iophon has been suggested; but he would hardly have tampered with his father's masterpieces. What conceivable motive can have prompted the interpolator, whoever he was, is a question that baffles conjecture. The original source of the production is Herod. 3. 119, where the wife of Intaphernes, having permission to save from execution one of her male relatives (all of them, including her husband and sons, have been condemned to death), chooses her brother. She explains the motive of her choice to Dareios as follows:—ὦ βασιλεῦ, ἀνὴρ μὲν μοι ἂν ἄλλος γένοιτο, εἰ δαίμων ἐθέλοι, καὶ τέκνα ἄλλα, εἰ ταῦτα ἀποβάλοιμι· πατὴρ δὲ καὶ μητὴρ οὐκέτι μοι ζώντων, ἀδελφεὸς ἂν ἄλλος οὐδενὶ τρόπῳ γένοιτο. But this story comes from a time and a country in which the fraternal tie was regarded as peculiarly strong. Besides, the motive, though sufficient to account for the choice of Intaphernes' wife, who saved a living brother from death, is quite inadequate as a

reason for a woman's sacrificing her own life in order to give a dead brother burial.

905. We must do the author the justice of accepting Semitelos' **ΤΕΚΝ' ὧΝ** for the mss. **ΤΕΚΝΩΝ**.

908. **νόμου**, 'law,' principle. **πρὸς χάριν**: see on 30.

909. **καταπαρόντος**: the subject, 'my first husband,' must be supplied from **πόσις**: but this is clumsy writing.

910. **καὶ παῖς κτλ.**, 'and I might have had a child from a second husband, if I had lost this one.' By 'this one' the author means 'my only child, or the last of several, by my first marriage'; and we are to understand that the first husband died with or before this child! Comment is needless.

913. **ἐκπροτιμήσασα**, 'having chosen thee out for special honour,' i.e. for an honour which I should have withheld in the other cases mentioned. The word occurs only here.

916. **διὰ χειρῶν . . λαβῶν**, 'taking me in his hands.' This is intended to mean 'arresting me.' The phrase would be properly used of a small object, such as a stick or weapon.

917. **ἀνυμέναιον**: cp. 814.

919. **πρὸς φίλων** must go with **ἐρημος**.

921. **δαιμόνων**, 'of heaven,' emphatic, as opposed to the *ἀνθρώπου δίκη* which she has confessedly transgressed. This line may well have followed 903; it has the ring of a genuine line; and looks like the introduction to a fresh topic,—the one whose *conclusion* appears at 922. I say "conclusion," for I feel sure that some lines have perished between 921 and 922 with the insertion of the interpolation. This conviction is based on two considerations. (1) The question **τί χρὴ κτλ.**, introduced by no connecting *ἀλλά*, reads like a natural rhetorical repetition of the same thought previously expressed in other words; but if it is supposed to follow immediately on 921, it comes in with intolerable abruptness. (2) When the interpolation is removed Antigone's speech comes to a peculiarly hurried termination. For a suggestion as to the gist of the lost passage see Introduction, § 3.

923 f. **τίν' αὐδᾶν συμμαχῶν**: these words would naturally mean 'which of my allies ought I to speak to?' Yet they must be made to mean 'whom of (all conceivable) allies ought I to invoke?' But such a use of the gen. is both unexampled and unlikely, and **αὐδᾶν** does not mean to 'summon' or 'invoke.' With the simple acc. of the person it means 'speak to,' and, with an inf. added, 'to bid.' (Two reff. are given

by L. & S. for the meaning 'invoke,' but in each case an inf. is added, and the meaning is 'bid.') Moreover, there is no question here of other helpers than the gods. I think it probable that the original words were τί δ' αὐθάν συμμαχεῖν; 'why bid them help me?' These words, clearly implying that she *had* asked the gods to help her, would naturally be altered when that appeal was excised (see on 921). The connexion with what follows, which is destroyed by the intrusion of 'all conceivable allies,' now becomes clear: 'what use to appeal to the gods, when they have allowed me to be called impious for a deed done in their service?' ἐπεὶ γε δᾷ κτλ., 'when, after all (δᾷ), my piety wins me the name of impious.'

925 f. ἀλλ' εἰ μὲν οὖν κτλ., 'but though this (my death) be indeed (οὖν) the pleasure of the gods, I will die ere I confess that I have sinned.' Lit., 'I will confess (only) after dying,' i.e. never. μὲν is answered by δέ below. παθόντες: sc. τάδε. ἐν θεοῖς, 'in the court of the gods,' in their judgment. Of other versions of 926 two only need be mentioned here:—(1) 'when I have died (am a shade) I shall become conscious that I was wrong.' But this would require the mid. voice of συγγ., or ἐμαντῆ; (2) 'when I have died (am a shade) I shall (having learned the truth) acknowledge that I was wrong.' Objections to both these versions are,—(1) they do not suit the previous line, and are inconsistent with ἐκδικῶς in 928; (2) there is no reason for supposing the Greeks to have believed that the dead would rectify their views as to the morality of deeds done by them when alive; (3) the sentiment is unsuited to Antigone's character and inadequate to the situation. Save for one brief exclamation and a few lines of farewell, as she moves away, these are the last words we shall hear Antigone utter. What should we expect to be their tone? Will she, humbled and meek, murmur a feeble admission that perhaps she was wrong after all? Or, utterly unshaken in her convictions, will she lift up her voice and declare that, though even the gods whom she has served desert her, she will die ere she confess that she was wrong,—and that said, call for vengeance on her murderers? An inconsistent character is not to be found in Soph.; cp. 551 n.

927 f. δέ opposes the clause to 925: 'but (if the gods do not approve of my death, and) these men are the guilty ones.' μὴ πλείω κτλ., 'I pray that their cup of suffering be filled no fuller than that which, in scorn of justice, they force on me!' 'No fuller,'—that could not be,—but as full. καί, the usual καί after %, emphasising the second term of the comparison.

929 f. **ψυχᾷς** depends on **ἀνέμων-ρίπαι**, 'storm-gusts of the soul.' **γε**, emphasising **τήνδε**, gives the meaning 'her, being what she is,' so incredibly self-willed. 'Still, without change, in that soul the wildness of the storm is lord.'

931. **τούτων**, (obj. gen.) with **κλαύματα**.

933. **οἶμοι, θανάτου κτλ.** 'Woe's me! there is nothing between that word and death.' The two are as near as cause and effect: cp. *Hipp.* 1070 **δακρύων ἐγγὺς τόδε**, 'well-nigh brings tears'; *O.C.* 1216 **λύπας ἐγγυτέρω**, 'near to causing grief.'

935. **θαρσεῖν κτλ.** 'In no wise do I bid thee hope but that that word is thy doom's seal.' Lit., *that these things* (Antigone's sentence) *are being confirmed in this way*, i.e. in the same sense, to the same effect, as **τάδε**, the original sentence. He means that by his hint to the guards to be quick about their business he set his seal to the sentence he had before pronounced.

938. **προγενεῖς**, 'founders of our race,' lit. *born before, ancestors*. The reference is, as Hermann pointed out, specially to Ares and Aphrodite, whose daughter Harmonia Kadmos married, and to Dionysos, who was the son of Semele, daughter of Kadmos and Harmonia.

939. **ἄγομαι δὴ κτλ.**, 'at last I am led away, there is no waiting more.' For **δὴ** cp. 923.

940. **κοιρανίδαι**, 'princes'; the Theban nobles, esp. those who formed the Chorus.

941. **βασιλειᾶν**, 'of your royal house.' **βασιλειῆς** is the patronymic from **βασιλεύς**. **μοῦνην**: cp. 895 n.

942. **οἷων ἀνδρῶν**: allusive pl.; Kreon alone is meant.

944-87. *Fourth Stasimon*. See Introduction.

944 ff. **ἔτλα κτλ.** 'Even Danae's beauty endured to exchange the light of heaven for a prison built of bronze.' Lit., *exchange* (for darkness) *in a prison*. **αὐλαίς**: pl. for sing. Pausanias, the ancient archaeologist (circ. 180 A.D.), says that he saw at Argos 'an underground building, and above it was the chamber of bronze (**χαλκοῦς θάλαμος**) which Akrisios built as a prison for his daughter.' Horace calls it a *turris acnea*.

χαλκοδέτοις may have meant to Soph. 'built of bronze,' or 'clamped or plated with bronze.' The story, which comes from the bronze age, is as follows: Akrisios king of Argos had learned by an oracle that if his daughter had a son, the latter would kill him: he therefore imprisoned her in a

chamber of bronze. But Zeus visited her in a shower of golden rain, and she became the mother of Perseus; upon which Akrisios set both mother and child afloat in a chest on the Aigeian sea. Zeus brought them safe to the island of Seriphos. The only connexion between Antigone's case and the three referred to in this stasimon, is that Danae, Lykourgos, and Kleopatra, all royal persons, were also imprisoned. Note, however, that all these stories exemplify the reluctance to shed royal blood referred to in the note on 775 f.

947. **κατεζεύχην**, 'was held fast-bound.'

948. **γενεῇ τίμιος**, 'of noble lineage.'

949. **καὶ Ζηνός κτλ.**, 'and she brought to birth the offspring of Zeus, sprung of the golden rain.' The iterative form recurs at 963 **παύσκει**, but only in two other places in tragedy.

951. **ἀλλ' ἃ μοιριδία κτλ.**, 'but that mighty (ἃ, demonstr. and emphatic) power that we call (τις) destiny's is terrible.' The addition of **τις**, = *πως*, gives a vagueness to **μοιριδία**,—'that power which is somehow the power of destiny, though human causes contribute so largely to the effects produced.' Cp. 856 n.

952. **ῥαβδος κτλ.**, 'wealth, nor war, nor walled town.'

955 f. **ζεύχην κτλ.** 'And brought to the yoke was that passionate son of Dryas for his taunts and fury.' **ὄργαις**, causal.

The **Ἡδωνοί** (also **Ἡδῶνες**) were a Thracian tribe. When Dionysos came from Asia into Hellas, bringing his new worship, he was strongly opposed by Pentheus king of Thebes (the story is told in the *Bacchae*), and by Lykourgos, king of the Edones.

957. **πετρώδει δεσμῷ**, 'prison in the rock.' According to Homer (*Il.* 6. 138), he was blinded by Zeus. Apollodoros tells us that, at the bidding of an oracle, the Edones imprisoned him in a cave on Mt. Pangaios.

959. **οὕτω κτλ.** 'So the fierce fury of his madness, and its blossoming pride, melted away.' Cp. *Tr.* 999 **μανίας ἄνθος**. The metaphor was common.

960 f. **κεῖνος ἐπέγνω κτλ.** 'He (emphat.) had been taught by madness to know the god, whom he assailed with taunting tongue.' He learned Dionysos to be a god of might, not a mere dissolute mortal. The clause explains the origin of Lykourgos' madness just mentioned. With **ψαύων**, which only takes a gen., supply **αὐτοῦ**, and for its misplacement before **τὸν θεόν** cp. that of **μ'** 1273, 411 n., and a remarkable instance *Thesm.* 811 **οὐδ' ἂν κλέψασα γυνή ζεύγει κατὰ πεντήκοντα τάλαντα | ἐς πόλιν ἔλθοι**, 'a woman will not (as men do) steal public money to the extent of fifty talents, and return home (from service

abroad) in a chariot and pair.'
 ἐν instrumental; cp. 764 n.

ἐπέγνω: *came to know*.

963 f. παύσκε μὲν γάρ, 'for he had sought to stay.' γάρ explains the ψαύων-clause preceding. For παύσκε cp. 949 n.

εὔιον πῦρ, 'the flames of the revel'; the lighted torches which the Bacchanals brandished, shouting εὐοῖ.

966 ff. παρὰ δὲ Κυανεᾶν κτλ. 'And by the waters of the Dark Rocks and Bosphoros' shore, where the two seas meet, is Salmydessos, that (ὁ, demonstr.) famed hold of the Thracians.' Both Κυανεᾶν and ἄλός depend on πελάγει: cp. 795, 929. For πέλαγος ἄλός see Lex. The text of these lines is seriously corrupted. πελάγει is Jebb's convincing correction of πελαγέων. In 968 the MSS. give ἄκται Βοσπορίαί ἡδ' unmetrically: the text is my own conjecture. I suggest that ΑΚΤΑΙ ΒΟΣΠΟΡΙΑΙ (dat. sing.) was misread as nom. pl. and that this led to the change of ε' to ἡδ'. After Θρηκῶν there is a lacuna. Jebb's supplement κλῆζεται, *is famed*, is highly probable, and is supported by the demonstr. ὁ: cp. O.T. 1451 ἐνθα κληῖται ὁ οὐμός Κιθαιρῶν οὗτος. Κυανεᾶν: Doric fem. gen. pl.

The Κυάνεαι (πέτραι) were two rocky islets at the entrance of the Euxine, about twenty stades apart,—the Symplegades ('Clashing Rocks') of the Argonaut story. According to a ship's position with regard to the islands, the passage between them would seem to be open or closed; hence the notion that the rocks at times clashed together. The town Salmydessos lay some fifty or sixty miles N.W. of the Bosphorus; but this was near enough to justify Soph.'s describing it as παρὰ ἄκτῃ Βοσπορία, even if he knew its actual position. Aisch. (P.V. 726) places it in Asia Minor.

The third parallel which the Chorus offer is that of Kleopatra. Boreas carried off Oreithuia, daughter of Erechtheus king of Athens, to Thrace. Kleopatra, their daughter, married Phineus, king of Salmydessos, and bore him two children. Phineus, having put her away and imprisoned her, afterwards married Eidothea sister of Kadmos (or, according to another version, Idaia daughter of Dardanos). Eidothea blinded her two step-sons, and also ἐν τάφῳ καθεῖρξεν, which seems to mean that she buried them alive. Kleopatra is not mentioned by name, nor, strangely enough, is her imprisonment mentioned; but as she was an Erechtheid, Athenians would know the legend well. Her connexion with Athens may account for the story's being told at twice the length of the others.

970. Ἄρης . . εἶδεν: he was the special god of the Thracians, and it was a deed he would delight in. If the

text here and in 981 is sound, the four short syllables | -ιπολις **Αρ-** | must be equivalent to a cyclic dactyl whose arsis (—) is resolved into ∪ (ιπο-); but see on 796 f. Schmidt does not admit such a resolution in tragedy. The difficulty can be easily overcome by the addition of δῆ at the end of 981, where see note. The lines will then be hexapodies instead of penta-

∪ ∪ ∪ — —

podies, and we shall scan here, | -ιπολις | *Αρῆς* ∧ ||.

971 ff. **δισσοῖσι Φινεΐδαῖς κτλ.**, 'the curse-fraught blinding wound that was inflicted on the two sons of Phineus by his savage wife, making night in (ἄλασόν) their eyes' orbs that called for vengeance, as she struck them with the stroke of her bloody hands and the shuttle's point.' **Φινεΐδαῖς**: dat. of object with **τυφλωθέν**.

ἄρατόν: active, *bringing a curse* on its author; cp. 500 n. For **ἔλκος τυφλωθέν** (implying *ἔλκος τυφλοῦν*, 'to inflict a wound by blinding') cp. 36 n.

ἀλαστόροισιν: the blinded orbs become 'avenging spirits,' crying for retribution. Cp. Shaksp. *J.C.* 3. 2 'I . . Show you sweet Caesar's wounds, poor poor dumb mouths, And bid them speak for me.' For the epic constr. of **ὑπό** with dat.

instr. (as *ὑπὸ δουρὶ δαμῆναι*) cp. *O.T.* 202 *ὑπὸ σῶ φθίσον κεραυνῶ*: *Ag.* 1164 *πέπληγμαι δ' ὑπαὶ δῆγματι φοινίῳ*. The **κερκίς** was like a large netting needle. It was used in weaving,

either to push close up together the threads of the woof (the cross-threads already woven, *κροκή*), or as a shuttle, to carry the threads of the woof backwards and forwards between the threads of the warp (the foundation-threads that run the length of the stuff, *στήμων*). See further in *Dict. Ant.*

980. **ματρός . . γονάν**, 'those sons of a mother whose marriage brought her woe.' Lit. *having an ill-starred-marriage birth from their mother*: cp. 793 *νεῖκος ἀνδρῶν ξύναιμον*. **ματρός** is gen. orig. with **γονάν**.

981. **σπέρμα κτλ.**, 'yet she traced her lineage to' etc. Lit., *by birth she met, reached to*. **ἄντας**: *ἤντησε*. I have ventured to insert **δή** (see *Metr. Anal.* and on 970). The particle may well have been omitted to avoid the hiatus, for which cp. 119 f. *στόμα*, | *ἔβα*: *O.T.* 1202 f. *καλεῖ* | *έμός*. The

> ∪ ∪

syllables **-αιογον-** will now form an irrational tribrach, for which cp. 796 n.

983 ff. **τηλεπόροις κτλ.**, 'and she had been bred in far-off caves amid her father's storms, the North Wind's child, swift as a steed to mount the steep hills, a daughter of the gods.'

ὄρεόποδος: lit. *with high instep*, because a foot with a high

instep rises steeply from the toes. Cp. *Med.* 1166 *τένοντ' ἐς ὀρθὸν ὀμμασι σκοπούμενη*, 'looking toward her arched foot' (lit. *upright tendon*). Glauke, displaying the fatal robe she has just put on, points the toe of her lifted foot, so as to arch the instep; Pind. *P.* 2. 46 *ἐν Παλίου σφυροῖς*, 'the foot of Pelion.'

Compare with this beautiful passage Wordsworth's exquisite lines:—

The floating clouds their state shall lend
To her; for her the willow bend;
Nor shall she fail to see
Even in the motions of the Storm
Grace that shall mould the Maiden's form
By silent sympathy.

The stars of midnight shall be dear
To her; and she shall lean her ear
In many a secret place
Where rivulets dance their wayward round,
And beauty born of murmuring sound
Shall pass into her face.

986. *κάπ' ἐκεῖνα . . ἔχον* (by tmesis for *ἔπεσχον*), 'assailed her too'; cp. *Od.* 22. 75 *ἐπ' αὐτῷ πάντες ἔχωμεν*, 'have at him.'

988–1114. *Fifth Episode*. See Introduction.

988. *ἤκομεν κτλ.*, 'we have made our way together, one lending eyes for two.' *ἔΞ*, *by means of*. Note that Teiresias does not greet Kreon; his manner towards him is from the outset cold and severe.

989. *τοῖς τυφλοῖσι κτλ.*, 'for 'tis thus, with one to lead them, that the blind must walk abroad.' Lit. *the blind have* (*τ. τυφλ. πέλει*) *this manner of walking* (*αὕτη (ἡ) κέλευθος*), viz. *by means of* etc.

993. *φρενός*, 'counsel.' See on 1063.

994. *ἐναυκλήρεις*: the period referred to is that of Kreon's regency, which lasted for some years after the death (or departure) of Oedipus. He resigned the office when the sons grew up. Transl., 'wherefore thou wast wont to steer aright the city's course.'

995. *ἔχω κτλ.*, 'I have enjoyed thy help, and can testify thereto.' Order: *πεπονθὼς ὀνήσιμα, ἔχω μαρτυρεῖν* (*πεπονθέναι*).

996. *βεβώς κτλ.*, 'art set now once again on fate's razor-edge.' Cp. 67 n.

1000. *παντὸς οἰωνοῦ λιμήν*, 'haven for every bird that flies.' The schol.'s note is *ὄρμος καὶ ἔδρα, ὅπου πάντα τὰ ὄρνεα προσέρχονται*. The seer attracted them by food, and then observed their behaviour.

1001 f. *ἀγνώτ' ἀκούω κτλ.*, 'I hear a strange note from

them,—I hear them screaming with evil fury and barbarous speech.’ κλάζοντας as though ὄρνιθας φθεγγόμενους has preceded. οὔστρω : lit. *gadfly*, then fig. ‘madness.’

κακῶ : ill-omened. βεβαρβαρωμένω : this madness spoke a barbaric speech which he could not understand ; the birds’ usual notes were a familiar language to him.

1003 f. φοναῖς, ‘bloody.’ So the schol., ταῖς αἱματικάῖς. The adj. does not recur ; but cp. τομός, τορός, τροφός. Others transl. ‘in slaughter’ ; but see on 696. We might take φοναῖς here as=ἐν φοναῖς, ‘bloodily,’ but not so well, I think. For ἐν instrumental, ‘with,’ cp. 764, 1201.

1004. οὐκ ἄχμος ἦν, ‘was not without its meaning.’

1005 f. ἐγευόμην : metaph., ‘made trial of.’ The behaviour of the birds showed that something was wrong, so he at once resorts to divination by fire, in the hope of finding out the mischief by that means. παμφλέκτοισιν, ‘which were all ablaze.’ The fuel burned well enough, but the angry gods, in token of rejection, would not allow the flames to kindle the offerings properly. Cp. Seneca, *Oed.* 307 (Teiresias loq.) *Quid flamma? Larga iamne comprehendit dapes? | Utrumne clarus ignis et nitidus stetit | rectusque purum verticem caelo tulit, | an latera circa serpit incertus viae | et fluctuante turbidus fumo labat?*

θυμάτων. The burnt-offering was prepared as follows. The thigh-bones of a sheep or ox, with some flesh still left on them, were placed on the altar on a layer of fat, and covered with another layer. A portion of the entrails and the gall-bladder (χολή) were then placed on top. The oily fat should burn into a bright flame, and grill the bones ; and it was a good sign if the flames shot up with sharp points.

1007 ff. ἐπὶ σποδῶ κτλ., ‘upon the embers (of the fuel, now burnt out) a clammy ooze dripped from the thighs (i.e. from the flesh still left on the bones), and smoked, and sputtered.’ The embers gave sufficient heat to produce these effects.

1009 ff. μετάρσιοι κτλ., ‘and the gall was scattered into the air, and the dripping thighs were laid bare of the fat that had been wrapped about them.’ The gall-bladder became slowly inflated by the heat, and burst, scattering the gall ; it should have been so rapidly consumed as to make this impossible.

μηροί properly means the thighs with the flesh on. Here it=μηρία, sacrificial thighs, which retained only enough flesh to make believe that the gods got real thighs, and not mere bones.

καλυπτᾷς : passive. The word implies the constr. καλύπτω τοῦτο σοί, which in fact occurs. See on 971 ff.

1012. **τοιαῦτα . . φείνοντα** (= οὕτω φθίνοντα) predicative with **ἐμάνθανον**. The impf., of the boy's observations from moment to moment; and so the pres. **φείνοντα**. 'Thus came to naught my divinations from these rites that gave no sign, as I learned,' etc. Unsatisfactory signs would have been bad enough; but the failure of the offerings to burn at all meant the very worst.

1015. **καὶ ταῦτα κτλ.** 'And this sickness 't is that counsel of thine brings on the state.'

1016. **παντελεῖς**, 'of heaven's commissioning,' lit. *possessed of full authority* (to give omens). See on 632. The word is generally taken here as equivalent to **συμπᾶσαι**, 'one and all,' 'in full tale'; but this interpretation has no parallel, and seems highly improbable. Other meanings proposed are certainly impossible. **ἐσχάrai** were small braziers, standing on legs. They were used both for domestic sacrifices and for cooking.

1017 f. **πλήρεις κτλ.**, 'are infect by birds and dogs with food from him who lies miserably where he fell, the son of Oedipus.' For the meaning of **πλήρης** cp. 1052, *Ph.* 39 **ράκη νοσηλείας πλέα**. **ἀνάπλεως** and **ἀναπλήρημι** were regularly used in this sense. **βορᾶς** depends on **πλήρεις**, and **ρόνου** is gen. of material with **βορᾶς**. **δυσμῶρου** is equivalent to an adv., and the perf. **πεπτῶτος** denotes the continuing state resulting from the act; see on 696 f.

1020. **μυρίων**, 'burnt-offerings.' See on 1011.

1021 f. **οὐδ' ὄρνις κτλ.**, 'and the birds shrill forth no cry of happy omen, for they have fed on the fatness of a slain man's corpse.' **αἵματος** here means literally *corpse*: cp. *Phoin.* 1503 **τρισὰ φέρονσα τάδ' αἵματα σύγγονα**. **ἀνδροφθόρου**: connected with a man's slaying. For this free use of the adj. cp. 305 n.: 355 **ἀστυνόμους ὀργάς** (and note): *El.* 232 **ἀνὰριθμος θρήνων**: *O. C.* 711 **αὔχημα εὐπιπον**, 'her boast of fair steeds': *Theb.* 27 **ἐπτατειχεῖς ἐξόδους**, 'the seven gates in the wall.' **βεβρωτες**: pl., since **οὐδ' ὄρνις κτλ.** = 'all birds refuse,' etc. Note the absence of caesura in 1021.

1025. **ἐπεὶ δ' ἀμάρτη**, 'but should a man err.' For the absence of *ἄν* see App. II. i. ad fin.

1027. **ἀκεῖται**: for the indic. see App. III.

1028. **τοι**: see App. I. **σκαιότητ' ὀφλισκάνει**, 'men call stupidity.'

1029. **εἶκε**, 'respect,' yield to his just claims to burial. **μῆδ' ὀλωλότα κέντει**: cp. *Il.* 23. 371, where the poet tells

how the Achaeans came up one after the other to Hektor's body and stabbed it, οὐδ' ἄρα οἷ τις ἀνουντητί γε παρέστη. The stabbing there is doubtless to be connected with the primitive savage practice of mutilation of the dead, especially by "arm-pitting" (μασχαλίζειν, fr. μασχάλη, 'armpit'). The corpse was buried with the extremities cut off and packed under the armpits. The belief was that this prevented the dead from taking vengeance on their slayers. Agamemnon ἐμασχαλίσθη by Klytaimnestra (*Cho.* 439, *Soph. El.* 445). To this day West African tribes cut off and preserve a finger, toe, hand, or foot of their dead (even of their own family) to prevent the ghost from visiting them; and we ourselves until not very long ago used to bury suicides with a stake driven through the body, retaining a practice the purpose of which had doubtless been forgotten.

1030. ἀλκή, 'prowess.' ἐπικτανεῖν, 'slay afresh'; cp. 1288.

1031. φρονήσας, not, as usual, φρονῶν. The aor. refers to the moment when Teiresias made up his mind to come and speak to Kreon. 'My thought was for thy good, and for thy good I speak.'

1032. ἤδιστον with εἰ κτλ., 'is pleasantest when,' etc. For the opt. λέγοι with ἤδιστον (ἐστί) see App. II. 2.

1034 f. κούδὲ μαντικῆς κτλ., 'and even your seer-craft has not left me unassailed.' ἄπρακτος must be connected with πράσσειν in the sense of 'to intrigue'; but the use of the verbal is remarkable, since the passive was not used in the sense of 'I am intrigued against.' The words lit. mean 'not intrigued against by seer-craft (instrument) by you' (agent). τῶν δ' ὑπαὶ γένους κτλ., 'but their sort hath from the first done trade in me, and made me the cargo of their ships.' τῶν, demonstr., depends on γένους. In this sentence he talks *at* the μάντις, though he has just said ὁμῖν. The change is natural and effective.

1037. τὰνδὲ Cάρδεων ἤλεκτρον: the gold-mines of the Tmolos range produced a kind of gold which contained an alloy of silver and was called ἤλεκτρον, 'silvery gold.' The ratio of silver to gold was about 1 to 4. Herod. states (1. 50) that part of the famous offering of Kroisos at Delphi was formed of this λευκὸς χρυσός, as he calls it. The word also means 'amber.'

1040. οὐδ' εἰ, 'nor though.' Ζηνὸς αἰετοί: the birds and animals associated with the various deities in the Greek

myths probably denoted in each case a creature which the anthropomorphic god superseded as an object of worship.

1042. The construction is οὐδὲ . . μὴ . . παρήσω, 'I will never suffer.' οὐδ' ὥς, 'not even then,' i.e. οὐδ' εἰ θέλουσι κτλ.

1046. πολλὰ δεινοί, 'the cleverest.'

1048. ἄρ' οἶδεν κτλ. : "instead of being angered by Creon's bitter words, Teiresias is communing with the mournful thought which they suggest—the thought of human folly. His sorrowful exclamation here is like his πάντες γὰρ οὐ φρονεῖτε in the scene with Oedipus (*O. T.* 328)" (Jebb). For ἄρα see App. I.

1049. τοῦτο πάγκοινον, 'this truth for all men.'

1052. πλήρης, as 1017.

1054. καὶ μὴν λέγεις, 'See, thou dost so.' Cp. 558 n. With λέγεις supply κακῶς τὸν μάντιν.

1055. γένος, 'tribe' or 'sort.'

1056. τὸ δ' ἐκ τυράννων (sc. γένος), 'and the sort that is bred of tyrants.'

1057. The order is ἄρ' οἶσα λέγων ταγοὺς ὄντας ἂν λέγῃς; 'knowest thou that thou sayest of thy masters whate'er it may be thou sayest?' ταγοὺς bears the emphasis. The constr. is that of λέγειν τινά τι.

1058. ἔχεις σώσας = σέσωκας : cp. 22.

1060. τὰκίνητα διὰ φρενῶν (sc. ὄντα), 'my soul's hoarded secret.' διὰ, as in διὰ χειρός, 'in the hand.' The ref. in ἀκίνητα is to κινεῖν in its special sense of 'disturbing' invested money.

1061. κίνει, 'Out with thy treasure.'

1062. οὕτω γάρ κτλ. 'No, at last (ἤδη) methinks I shall not (οὕτω),—for thee.' He means that he will certainly not speak 'for gain,' as far as Kreon is concerned (τὸ σὸν μέρος). The point of ἤδη is that hitherto he *has* spoken for Kreon's gain. καὶ emphasises δοκῶ (λέγειν).

1063. ὥς μὴ ὑπολήσων κτλ. 'Be assured that thou wilt do no trade in my decision.' That is, you will not get money from the Thebans (who have bribed you) by inducing me to give up my purpose. ἐμπολάω has here its common meaning of *sell*; it is sometimes used absol. in the sense of 'to trade.'

φρένα : cp. 993 where the meaning is similar, and our phrases 'make up one's mind,' 'know one's own mind.'

1064 f. **μὴ πολλούς κτλ.**, 'not many more of the sun's swift courses wilt thou see accomplished.' Distinguish **τρόχος**, *course*, from **τροχός** (*runner*), *wheel*, *hoop*, *ring*, *disk* (of sun, Ar.), *cake* (Od.). **τελών**: fut. part. **μή**: after verbs of *knowing* and *showing* οὐ is the regular neg., but **μή** is found in several passages in Soph. and Thuk.; and occasionally after **φημί** and **νομίζω** in Xen. and Plato. After **δμνυμι**, **μαρτυρῶ**, **ὁμολογῶ**, **πέποιθα**, **πέπεισμαι**, **πιστεύω**, **ἐγγυῶμαι**, **μή** is regular.

1066. **ἐν οἷσι**, 'ere.' The clause is paratactic, **ἐν οἷσι** = 'but in (within) them.' **τῶν σῶν κτλ.**, 'one sprung of thine own loins, dead for dead.' **νεκρῶν**: Polyneikes and Antigone.

1068. **ἀνθ' ὧν**, 'because,' = **ἀντὶ τούτων ὅτι**. The common meaning is 'wherefore.' **ἔχεις κτλ.**, 'thou hast thrust one of the upper world (**οἱ ἄνω**) down below, despitefully making a tomb the home of a living soul.' **τῶν ἄνω**: sc. **τινά**. Cp. *El.* 1322 **κλύω** | **τῶν ἐνδοθεν** (**τινός**) **χωροῦντος**.

1070 f. **τῶν κάτωθεν . . θεῶν . . νέκυν**, 'a corpse that belongs to the gods below.' **ἄμοιρον κτλ.**, 'disappointed, without offerings, unsanctified.' **ἄμοιρον**, without due funeral appointments; **ἀκτέριστον** without **κτερίσματα**, cp. 204; **ἀνόσιον**, a comprehensive word summing up the preceding. Cp. Shaksp. *Hamlet*, 1. 5 'Unhousel'd, disappointed, unaneled' ['unhousel'd' = *without Holy Eucharist*, from *hostia*, the Host; 'disappointed' = *unequipped*, for the journey to the other world, cp. *appointments* = *equipment*; 'unaneled' = without extreme unction].

1072 f. **ὧν οὔτε κοί κτλ.**, 'but herein (**ὧν** neut.) thou canst claim no part, nor any part have the gods above, but thy conduct does them outrage.' The ref. is to the last two lines only: Kreon has no right to interfere with a man's burial, and the gods above have no further concern with the dead, whose presence above ground is, indeed, an insult to them. For **βιάζονται** cp. 66.

1074 f. **τούτων σε κτλ.** 'For this (**τούτων** causal gen.) the destroyers who come after, working ruin, lie in wait for thee.' Cp. *Ag.* 58 **ὑστερόποινον** | **πέμπει παραβᾶσιν Ἑρινύν**. **Ἄιδου καὶ θεῶν**, possess. gen.: Hades and the **νέρτεροι θεοί** send the Furies.

1078. **φανεῖ γάρ κτλ.**, 'for with no long waiting there will awaken in thy house,' etc. Lit., 'the delay of no long time will show for thy house.' **χρόνου**: possessive.

1080. **ἐχθαί**: predicative with **συνταράσσονται**. **πόλεις**:

the cities of the Argive alliance, to whose dead Kreon had refused burial. The war of the 'Επίγονοι (the Descendants of these dead) against Thebes arose out of this refusal.

1081 ff. ὄσων κτλ., 'of those whose bodies, torn in morsels, have had their rites of burial from dogs.' Lit., *the cities of those whose morsels dogs have hallowed* (with burial rites). ὄσων is masc., = τούτων (depending on πόλεις) ὄσων. καθήγνισαν is of course ironical; cp. *El.* πρόθεσ | ταφεύσιν (birds and dogs), ὦν τόνδ' εἰκός ἐστι τυγχάνειν. **ἔστιούχων** κτλ., 'the city where is their home.' Teiresias imagines the birds carrying the morsels to the various cities of the dead.

1084 f. σου: gen. with ἀφ᾽ ἑα, as after verbs of aiming at, hitting, and missing. 'These arrows for thy soul, sure of their mark, like an archer have I launched at thee in anger, for thou provokest me; and thou shalt not escape their smart.'

καρδίας is possessive, depending on τοξεύματα. τῶν: rel., = ὧν.

1089. γνῶ, 'learn,' a common meaning of this aor. τρέφειν, 'keep.' The verb is used as we speak of 'keeping' animals. Cp. 533, 660. Note the compar. ἡκυχωτέραν (instead of the usual ἡσυχαιτ.), found also once in Plato.

1090. τὸν νοῦν κτλ., 'and in his breast to bear a better mind than is his now.' Supply φέρειν to govern νοῦν. φρενῶν has its physical sense, lit. *midriff*. For the phrase τὸν νοῦν τῶν φρενῶν cp. *Il.* 18. 419 τῆς ἐν μὲν νόος ἐστὶ μετὰ φρεσίν, 'there is intelligence in their breasts.'

1092 ff. ἐξ ὅτου κτλ., 'since this hair on my head, that once was dark, hath been white.' This is an inexact way of saying 'so long as I can remember, old as I am,' for the man need not have been grey long. For μῆ see on 1064 f.

1096 f. ἀντιστάντα δέ κτλ.: lit. *but it is possible, in the region of the dreadful* (as a dreadful thing) *by opposing*, etc. 'But there is the dread chance that opposition may smite my pride with ruin.' ἐν δεινῷ πάρα is used on the analogy of ἐν καλῷ ἐστὶ δρᾶν τι, *it is in the region of the good to do it*, 'it is a good time to do it.' The only peculiarity here is that we have πάρεστι instead of ἐστί.

1098. λαβεῖν, expegetic.

1099. πείσομαι: a bitter word for this hard man to utter.

1102. Jebb's δοκεῖ, for δοκεῖς of the mss., is a necessary and simple correction. δοκεῖς could only mean 'art thou minded to yield (thyself)?'

1103. **ΚΥΝΤΕΜΝΟΥΣΙ ΓΑΡ ΚΤΛ.** 'For with swift feet does mischief from the gods cut short the course of the wicked.' **ΚΥΝΤΕΜΝΟΥΣΙ** suggests that **βλάβαι** here has something of its original meaning, *hindere, to prevent*; cp. *Il.* 23. 571 *βλάβας δὲ καὶ ἵππους*, 'thou didst stop my horses'; *δ.* 39 *δὲ βλασφάντες μύκων*, of horses 'brought up' by the branch of a tamarisk.

1105. **ΜΟΛΙΣ ΜΕΝ, σὺ ἐξέσταιαι.** **ΚΑΡΔΙΑΣ ΔΕ ΚΤΛ.** 'but I forgo my purpose, and I yield.' **τὸ δρᾶν**: exegetical. For the art. see on 443.

1107. **ἐπ' ἄλλοις τρέπε** (*ἐπ. το. ἄλλ.*), 'leave it not to others.'

1108. **ὥς ἔχω**, 'forthwith'; cp. 1235. The mss. give a single **ἴτ'** (*L. ἴτ'*). The commonly accepted correction is Triclin.'s supplement of a second **ἴτ'**. 'For **ἴθ' ἴτ'**, which is my own correction, cp. *Theb.* 109 (ed. Weekl.) *ἴθ' ἴτε πάντες*. **ἀγε** and **φῆε** are similarly combined with plurals; see *Lex.* and 1322 n.

1109. **οἱ τ' ὄντες οἱ τ' ἀπόντες**, 'one and all.' Cp. *El.* 305 *τὰς οὐσας τέ καὶ τὰς ἀποσας ἐλπίδας διεφθόρον*. Note how well this fierce eagerness to act at once on his resolve accords with Kreon's decided and impetuous character, as shown to us earlier in the play. **ἀξίνας** (*ι*): elsewhere a battle-axe or axe for cutting wood. Jebb suggests that "Soph. referred to some kind of axe which could serve like the *γερῆς* [pickaxe] of 249." Others think the purpose was to cut wood for a pyre. But no proper pyre was made, and the remains of the body were burned hastily with *νεοσπάσιν θαλλοῖς* (1201). Perhaps 'axes' is meant to include picks and mattocks; and it might have been necessary to cut wood. Antigone's tomb was closed by heaped-up stones.

1110. **ἐπόψιον** (*φανερὸν*), 'the place ye see there.'

1112. **τ' . . καί**, 'as . . so.' Cp. *El.* 676 *θανόντ' Ὀρέστην νῦν τε καὶ πάλαι λέγω*.

1113. **νόμους**: the *ἀγραπτα θεῶν νόμιμα* of 454.

1115 54. *Hyporchoreme* (*ὑπόρχημα*, 'dance song') taking the place of a 5th stasimon. See Introduction. The introduction of this joyous song serves to heighten the horror of the sequel.

1115. **πολυώνυμε**, 'O thou of the many names,' e.g. *Διώνυσος*, *Βάκχος*, *Βρομῖος*, *Αναῖος*, *Εἰλιος*, *Ἰακχος*, *Διθύραυδος*; and he had many more. **νύμφας**: Semele, daughter of Kadmos and Harmonia, mother of Dionysos.

1118. **ΓΕΝΟΣ**, 'offspring.' **ἀμφέπεις**, 'rulest.' The original meaning of **ἐπείν** is 'to handle' (cp. *Il.* 6. 321 *περικαλλέα τεύχε' ἔποντα*); then 'deal with, manage, govern.'

1119. **Ἰταλίαν**: mentioned as an evidence of the extent of the god's sway.

1120 f. **παγκοίνοισ κτλ.**, 'in the lowlands of Eleusinian Deo, whither all Hellas throngs.' **κόλποις** describes the Thriasian plain (in which Eleusis was situated), as lying under the surrounding hills. Dionysos was worshipped there (under the special name of *Ἰακχος*, cp. *Ran.* 323) together with Demeter. Cp. 1146 ff. n. **παγκοίνοισ**: cp. Pind. *O.* 6. 63 *πάγκοινον ἐς χώραν* (of Olympia). **Δηοῦς**: Demeter. Eleusis was the great Hellenic centre of her worship. Cp. 894 n. ad fin.

1122 f. **Βακχᾶν**, 'of Bacchanals.' **μητρόπολιν**: the Dionysiac worship came (at a comparatively late date) from Asia into Hellas by way of Thrace; and Thebes was the first place of its establishment in Hellas proper. **ὕγρον**, 'flowing.' The original meaning is *mobile, supple, pliant*. Thus Pind. speaks of a sleeping eagle's *ὕγρον νῶτον*: as he breathes, the feathers slip easily over one another. The meaning 'wet' is secondary. **Ναιετών**: Dindorf, for unmetrical **Ναίων** of MSS.

1124 f. The MSS. are corrupt here. **ῥεϊτερόν τ'** is Jebb's conjecture. For the position of **τε** (instead of after **ὕγρον**) he cp. *O. T.* 258, *O. C.* 33. Such a derangement is not uncommon.

1125. **ἐπὶ σπορᾷ κτλ.**, 'and where the fierce dragon's teeth were sown.' Lit. 'over the seed,' and so 'on the ground where the seed was sown.' So Jebb. For the story see *Class. Dict.*

1126 ff. **ὣ δ' ὑπὲρ κτλ.** 'And thee the torch-flame's smoky gleam hath seen above the twin-peaked cliff.' Delphi stands several hundred feet above the plain of Krisa (where the Pythian Games took place) on a rocky platform. Immediately above it the lower buttresses of Parnassos rise in an almost perpendicular wall of rock. These cliffs, which face mostly southwards, and flash brightly against the midday and afternoon sun, were called Phaidriades (*Φαιδριάδες*, the Shining Rocks). About midway along their length they rise into the two peaks so often mentioned by the poets. Their height is about 1000 feet above Delphi. Between the two peaks is a great chasm, through which flows the Kastalia. The source of the latter is on the edge of the uplands. Beyond and above the Phaidriades stretch the highlands or uplands of Parnassos (the *δικόρυφον πλάκα* of *Bacch.* 307), a very extensive tract of irregular hilly country culminating in the true summit of the mountain, Lykoreia

(Λυκώρεια), which is over 8000 feet in height and of course invisible from Delphi. The Korykian cave, which is of great size, was situated in this district, about seven miles north-east of Delphi. The reference in the text is to imaginary revels held on the uplands by Dionysos and the nymphs that haunted the cave. Mysterious dancing fires were supposed to be seen there at night. Cp. *Ion* 713 *ὡς δειράδες* (the Phaidriades) *Παρνασοῦ πέτρας* | *ἔχουσαι* ('upholding') *σκόπελον οὐράνιον θ' ἔδραν* (the uplands), | *ἵνα Βάκχιος ἀμφιπύρους ἀνέχων πεύκας* | *λαίψηρὰ πηδᾶ νυκτιπόλοισι ἅμα σὺν Βάκχαις*. Every other year a torch-light festival was actually held on the uplands by women; it was called (according to the ancient mode of reckoning) *τριετηρίς*, Lat. *trieterica*.

1130. *νᾶμα* : sc. *ὀπωπε*.

1131 ff. *καί σε κτλ.* 'And from the ivy-covered slopes of Nysa's hills and the shore that is green with myriad-clustered vines, while thy revel-cry is raised in chants celestial, thou passest with thy train to visit the streets of Thebè.' The ref. is to the Nysa near Aigai in Euboia. There were Nysas sacred to the god all over the world. The derivation of the word is unknown.

ὄχθη usually means a *river-bank*, and *ὄχθος* a *hill*; but the poets use the words indifferently. The wearing of ivy-wreaths was a feature of Dionysiac festivals. *ἄκτά* :

of Euboia. Soph. beautifully describes a marvellous vine there which put forth leaves and bore fruit in a single day, fr. 235.

σε . . πέμπει, 'lit. the hills . . and shore escort thee in procession.' *εὐαζόντων*, 'raising the cry *εὐοῦ*.'

1139. *ματρὶ κεραυνίᾳ*, 'thy mother whom the levin-flash slew,' i.e. Semele.

1140. *ὥς βιαίας κτλ.*, 'since our city with all its folk is straitened with a sickness sore.'

ἔχεται, is held fast, = *συνέχεται*.

ἐπὶ, of the occasion or conditions, lit. *on the occasion of a sickness*. Cp. *ἐπὶ πάντων*, 'on all occasions,' Dem. 532. 3 *ἐφ' ἐκάστης μαντείας*.

πάνδαμος πόλις : cp. 7 f. n.

— ∪ ∪

The shortening of *αι*, as in | *ὥς βιαί-* | is common; cp. 1310.

1143. *μολεῖν κτλ.*, 'come with healing in thy feet'; inf. for imper. He is to seal their purification from the *μiasma* with which Kreon's conduct has threatened the city, and which, now that the king has repented, they think they will escape.

1145. *πορθμόν* : the strait between Euboia and the mainland. At its narrowest the Euripos is about forty yards across.

1146. *ὦ πῦρ κτλ.* 'O leader of the dance of the fire-

breathing stars, lord of the voices of the night.' The elements join in the god's revels. Cp. *Ion* 1078 ff. *ὅτε καὶ Διὸς ἀστερωπὸς | ἀνεχόρευσεν αἰθήρ, | χορεύει δὲ Σελάνα | καὶ πεντήκοντα κόραι |* **Νηρηῶς*, where the poet refers to the Greater Eleusinia, a festival which lasted nine days (*Boedromion* 15-23). The sixth day was called *Ἰακχος*, and was the most solemn of all. The image of *Ἰακχος*, wreathed with myrtle and with a torch in its hand, was borne along the Sacred Way, amid shouts of *ὦ Ἰακχε*, from the *Kerameikos* in Athens to Eleusis. Cp. 1120 ff. n., and *Ἰακχον* *infr.* **ΦΘΕΓΜΑΤΩΝ** : of the worshippers. The festivals were held at night. **ΠΝΕΙΟΝΤΩΝ** : the MSS. give *πνεύτων* *contra metrum*.

1150. **ΩΝΑΣ** **CAΪΣ** : so Bergk for **προφάνη**|**ι** **νασίαις** of MSS.

1154. **Τὸν ταμίαν Ἰακχον**, 'the lord Iacchos.' **τόν** marks a title. *ταμίης* is a favourite word with Pindar, who uses it several times in the general sense of 'master' or 'lord': e.g. *ταμίης Κυράνας*, 'lord of Kyrene.' To this our word 'lord,' from A.S. *hlaford*, = 'loaf-warden' or 'bread-warden,' affords a curious parallel. The appropriateness of the title *ταμίης* to the god who furnishes the 'wine that maketh glad the heart of man' is obvious.

1155-1352. *Exodos*, with *κομμός*, 1261-1347. See Introduction.

1155. **δόμῳ**, with both **Κάδμου** and **Ἀμφίονος**. **δόμῳ** : the Kadmeia, or acropolis of Thebes, which Kadmos founded. The town of Thebè was founded by Amphion and his brother Zethos (cp. *Od.* 11. 263 *πρῶτοι Θήβης ἔδος ἔκτισαν ἑπταπύλοιο*), and took its name from Thebè, wife of Zethos. Amphion married Niobe, cp. 823 ff. n.

1156. **στάντ** : supplementary predicate. 'There is no condition of life that I would either praise . . as fixed.' **στάντ**, lit. *as having come to a stop*, practically = *ἑστηκότα*. Supply **βίος** from **βίον** : cp. 404 n.

1158 f. **τύχῃ γάρ κτλ.** Cp. *Juv.* 7. 197 *si Fortuna volet, fies de rhetore consul ; | si volet huec eadem, fies de consule rhetor* : *Hor. C.* 3. 29. 49, 1. 34.

1160. **μάντις κτλ.**, 'none can prophesy about the state of man,' and say whether it will last.

1163. We have **ώσας μέν**, as though **λαβὼν δέ** were to follow, and the sentence to end at **μωναρχίαν** : but with **λαβὼν τε** a fresh co-ordinate clause begins. **παντελῆ** : see on 632.

1164. **θάλλων κτλ.**, 'proud sire of noble offspring.'

1165. ἀφεΐται : passive, 'is gone from him.'

1166. προδῶσιν, 'when a man has forfeited' (Jebb). As Jebb points out, the word means more than simply 'lose'; the loser is in fault.

1167. There is no difficulty in τοῦτον following ἄνδρες. Cp. 707 *δοτις . . οὔτοι*.

1171. ἀνδρί, 'from a man'; it is a dat. of interest, regular with *πρίσμαι*. Cp. *Ran.* 1229 *ἐγὼ πρίσμαι τῷδ'*; *πρός κτλ.*, 'compared with happiness.'

1172. τί δ' αὖ κτλ., 'and what fresh burden of sorrow for our princes is this thou bringest to us?' *Βασιλέων* (possess. gen.) refers to the whole of the royal house. Cp. the use of *βασιλεύς* for a king's son in Homer.

1173. τεθνήσιν (sc. Haimon and Antigone), 'death hath touched them.' *θανεῖν* : for the usual *τοῦ θανεῖν*. Cp. *Tr.* 1233 *θανεῖν μεταίτιος*.

1174. φονεύει, 'is the slayer?' So *τίκτει*, 'is the parent'; *ἀδικεῖ*, 'is guilty,' *νικᾷ*, 'is victor.'

1175. αὐτόχειρ κτλ., 'his blood hath been shed by no stranger.' So Jebb, to preserve the ambiguity of αὐτόχειρ : see next line, and on 56 f.

1177. φόνου : causal, 'for murder done,' Antigone's death.

1179. ὥς when thus used with a gen. abs. means 'on the understanding or assurance that'; cp. 1063. 'Assured that these things are so, ye may deliberate thereon.' *τᾶλλα βουλευεῖν* : not 'take counsel about the rest,' nor 'do the rest of the deliberating,' but by a common compression, 'do the rest, viz. deliberate.'

1180. ὁμοῦ = *ἐγγύς*, as elsewhere. Jebb points out that Soph. also uses the word as a prep., with gen. and dat.

1182. κλύουσα παιδός, 'because she has heard the tidings of her son.' The pres. of *ἀκούω*, *κλύω*, *πυνθάνομαι*, *αἰσθάνομαι*, *γινγνώσκω*, *μανθάνω*, *λέγω*, are frequently used instead of an aor. Cp. *Tr.* 68 *καὶ ποῦ κλύεις νιν, τέκνον, ἰδρῦσθαι χθονός*; For *παιδός*, 'about her son,' cp. 11, and *O. T.* 307 *κλύων σοῦ*.

1183. πάντες : the Chorus and Messenger are taken as representing all the citizens. So elsewhere.

1184. Παλλάδος . . εὐγμάτων : both genitives depend on *προσέγορος*. The first represents the *τινά*, and the second represents the *τι* (adverbial acc.) in *προσαγορεύειν τινά τι*. There were two temples of Athene at Thebes; one, that of

Ὅγκα Ἀθάνα (*Theb.* 486), was outside the walls; the other was probably that of Ἀθάνα Καδμεία, and would be on the acropolis.

1186. ἀνασπάστου : proleptic, 'to draw it back.' Athenian street doors opened outwards; these and others, as Jebb shows, opened inwards. He cp. Xen. *Hell.* 6. 4. 36 ὡς δ' εἰσῆλθον, ἐπισπάσασα τὴν θύραν εἶχετο τοῦ ῥόπτρου " (*Thebè's* object was to shut her brothers into the room, till they had killed Alexander of Pherae): 'when they had entered, she, having [gone out and] shut the door, held the knocker,'—the ῥόπτρον being a metal ring on the outside of the door, which also served as ἐπισπαστήρ or handle (cp. Her. 6. 91)."

1187. φεόγγος οἰκείου κακοῦ, 'the message of trouble to our house.' καί, 'when.' The same parataxis (common in Hom.) is found in Lat.: cp. Verg. *Aen.* 3. 8 *vix prima inceperat aestas, et pater Anchises dare fatis vela iubebat.*

1189 f. πρὸς, 'in the arms of.' κάποπλῆσσομαι, 'and my senses left me.' This was no doubt at 1173. She clearly does not know of Haimon's death. αὖθις εἶπατε, 'tell again.' She addresses them all, assuming that the Messenger has told his story in the interval of her faint.

1192 f. καὶ παρών κτλ. : lit. *I shall both speak as having been present, and I will tell all*, i.e. 'even as I was witness of that whereof I am to tell, so,' etc.

1194. ὦν, τοῦτοις ὦν. 'For why should I seek to comfort thee with words that must be proved false anon?'

1196. ποδαγὸς ἐσπόμην, 'attended as his guide.' Kreon did not know in what particular spot Polyneikes' body lay, nor which tomb his servants had selected for Antigone; cp. 774 n.

1197. ἄκρον, 'edge.' Cp. 411 n.

1199 f. ἐνοδῖαν θεόν : Hekate. Note θεόν = θεάν. εὐμενεῖς agrees with θεὸν Πλούτωνά τ'.

1201. ἐν : instrumental, as 764, 962, 1003.

1202. δῆ, 'now.' See App. I. συγκατήθομεν, 'then burned'; lit., *proceeded to burn*, a common use of the impf. The *cun-* implies collection of scattered pieces of the body.

1203. οἰκείας χθονός, 'his native earth.' There is in οἰκείας more than a reference to the natural desire to be buried in one's own land. Oedipus had prophesied that 'a Scythian (the sword) should apportion to his sons equal shares of the land to dwell in,' and Polyneikes' share is indeed at last 'his

own.' Cp. *Theb.* 947 ἔχουσι μοῖραν λαχόντες, ὦ μέλει, | διοςδό-
των ἀρχέων· | ὑπὸ δὲ σώματι γὰρ | πλοῦτος ἄβυσσος ἔσται.

1204. αὔεις πρὸς λιθόστρωτον κτλ., 'we now went on to enter (εἰσεβαίνομεν as συγκατήθομεν, 1202) that bride-chamber of the maiden, where the bed was the cavern's rocky floor, and herself the bride of Death.' For αὔεις answering to τὸν μὲν (1199) cp. 165 n. ad fin. κόρης depends on νυμφεῖον "Αἶδου : cp. 795, 929.

1207 f. ἀκτέριστον . . παστάδα, 'that bride-chamber unconsecrate.' It was a νυμφεῖον "Αἶδου (1205) and yet had been denied the κτερίσματα by which such a marriage should have been hallowed. μολῶν, 'returns,' a common meaning of this aor. One of the attendants had gone on ahead.

1209. τῷ δ' κτλ., 'and about his ears too (τῷ emphatic), as nearer and nearer he approaches, floats, still indistinct, that piteous crying.' βοᾷς: defining gen., as in θανάτοιο τελευτή. The voice had been recognised as human (κωκυμάτων, 1206), but it was still impossible to identify it for certain or to distinguish words.

1212. ἄρ' εἰμὶ μάντις; 'does my divining soul speak true?' Cp. Hamlet's 'O my prophetic soul! My uncle!' Kreon fears that Haimon's laments mean that Antigone is dead.

1214. αἶνει, "'greet's my ear.' As σαίνω was properly said of a dog wagging its tail or fawning, so it could be said of a sight or sound, which appeals for recognition by vividly striking our senses" (Jebb). πρόπολοι, 'varlets.'

1216. ἄρμόν κτλ., 'the opening in the mound where the stones have been plucked away' (by Haimon). Cp. 848 n.

ἄρμός: here (and here only in classical Greek) of the interval between things joined, as we speak of 'joints' in masonry. Eur. uses it twice of the *fastenings* (bars or bolts) of a door, and once of a wooden *peg* such as joiners use to unite two pieces of wood.

1217. αὐτὸ στόμιον, 'the chamber's very mouth.' Cp. 774 n. ad fin.

1218. εὐνίημι, 'recognise.'

1219. τάδ' ἐξ αἰέμου κτλ., 'at our heart-broken master's bidding, we then made this search.' ἡεροῦμεν: the impf. as in 1202, 1205. τάδε, adverbial. κελεύσμάτων seems to be a necessary correction of the Mss. κελεύσματος.

1220. λοιθαίῳ, 'the other part of.'

1221. κρεμαστὴν αὐχένος, 'hanging by the neck'; the gen.

denotes the point *in the direction of which* a thing is seized, as in λαβέσθαι ποδός.

1222. βρόχω κτλ., 'fastened in a noose of muslin thread.' The halter is called μρωδεῖ, 'made of threads' (μίτος, a thread), as opposed to a noose made of the strands of a cord, because Antigone had hanged herself with her veil.

κινδόνος: fine cambric or muslin; prob. from stem Ἰνδ-, *Sind*, 'Indian muslin.'

1223. τὸν δέ κτλ., 'clinging to her, with his arms clasped round her waist.' As Jebb points out, we must suppose that Haimon loosened the noose and laid the body on the ground during his lamentation (1224 f.), since it was clearly in that position when he flung himself down beside it after stabbing himself (cp. 1236-40).

1224. εὐνήs κτλ., 'the death of his bride of the underworld.' She was now τῶν κάτω.

1225. λέχος, 'marriage.' Both λέχος and εὐνή could mean either *bride* or *marriage*.

1226. στυγνὸν οἰμῶεas, 'with a cry of horror.' Kreon is horrified to find Antigone dead, and rightly concluding from Haimon's bold and extraordinary action in tearing open the tomb, that he is beside himself and desperate, no doubt fears the second tragedy which immediately follows. Cp. 751, 763 f.

1227. κἀνακωκύcas: of a shrill cry,—'with a wail.'

1228 f. τίνα νοῦν ἔσχες; 'what was thy thought?' Note the aor. (not εἶχες), = 'didst thou get?' ἔν τῷ κτλ., 'by (ἐν, instrumental) what miserable hap hast thou lost thy reason?' That is, 'what has happened to you that . . . ?' τί παθών; τῷ συμφορᾶs: *by wħ it (kind) of mischance?* Cp. *Αἰ.* 314 ἐν τῷ πράγματος: *Hel.* 1195 ἐν τῷ δέ κείsαι συμφορᾶs; τίs ἡ τύχη; For διεφθάρης (without φρένας) cp. *Il.* 15. 128 μαινόμενε, φρένας ἡλέ, διέφθορας (intrans.).

1230. ἰκέσιος: as he speaks, he holds out his hand with a gesture of supplication.

1231. παπτήνας κτλ., 'with a glance flashed swift upon him from fierce eyes.' παπταίνω seems to denote essentially a *sharp, quick* glance; certainly not a *timid* *peep*, as L. & S. state; cp. *Il.* 17. 674 πάντοσε παπταίνων, ὥs τ' αἰετός. With acc. obj. it means 'glance at' (several times in *Pind.*) or 'look for' (twice in *Il.*).

1232. πτύcas προσώπω, 'with a look of loathing'; lit. *expressing loathing by his look* (see *Lex.* s.v. πρόσωπον). πτύcas

is used, as at 653, for the commoner ἀποπτύσας. It is difficult to believe, with Jebb, that the meaning is 'spat in his face.' He regards the addition of προσώπῳ as conclusive against a figurative interpretation. But to this it may be replied that, though of course προσώπῳ might stand for εἰς πρόσωπον, the fact that it is the dat., and not εἰς πρόσωπον, greatly modifies any necessity of a literal translation of πτύσας: while, if Haimon did spit in his father's face, the addition of κοῦδὲν ἀντειπῶν is superfluous and weak. **Ξίφους διπλοῦς κνώδοντας**, 'his cross-hilted sword.' κνώδων means a *spike*; here the two cross spikes which formed a guard at the base of the blade are meant. In *Αἰ.* 1025 τοῦδ' αἰόλου κνώδοντος, the κνώδων is the point of the sword appearing through Aias' back. The word could not mean *edge*.

1233. **ἐκ δ' ὀρμωμένου**: tmesis. The participle depends on ἡμπλακ'.

1235 ff. αὐτῷ is emphatic. The wrath which he feels against his father gives place to anger against himself. **ὥσπερ εἶχ'**: cp. 1108 n.

ἐπενταθείς κτλ., 'stretched himself over his sword and drove it through his side to half its length.' Holding the sword by the blade, he rests the hilt on the ground; and then flings himself forward violently on to the point, which he has directed towards his side. **ἥρεισε** = ἐπήρεισε.

ἐς δ' ὑγρόν κτλ., 'and with one limp arm clasped the maiden to him, ere his senses fled.' **ἐς . . ἀγκῶν** is used as though παρθένον προσπτύσσει followed. **ἀγκῶν** properly denotes the angle formed by the bent arm. **ὑγρόν**: see on 1122 f.

1238. **φυσιῶν**: absol., 'amid his gasps.' The word expresses the laboured breathing of one who dies painfully; cp. *Il.* 10. 521 ἀσπαίροντας ἐν ἀργαλέῃσι φονήσιν, 'gasping (in death) amid the dreadful carnage.' **ῥοήν . . φοινίῳ σταλάγματος**, 'stream of dropping blood.' The expression seems to describe a gush of blood followed by single drops.

1241. **τέλη**, 'rites.' **"Αἰδοῦ δόμοις**. We may mend the metre by inserting Heath's γ', but I rather incline to think that Soph. wrote ἐν νεκρῶν δόμοις, and that ἐν "Αἰδοῦ is an incorrect gloss on this, intended to prevent the words being referred to Antigone's tomb, which was called κεῦθος νεκύων in 818. The ref. is to the tomb (as opposed to the bridegroom's house) rather than to Hades, though the latter view might be supported by *Hek.* 1 ἤκω νεκρῶν κευθμῶνα καὶ σκότου πύλας | λιπών. There would be pathos in the repetition of **νεκρῶν** after νεκρὸς περὶ νεκρῷ.

1242. **δείξας . . τὴν ἀβουλίαν κτλ.** instead of *δοῦναι ἢ ἀβουλίαν*.

1244. τί τοῦτ' κτλ. : supply εἶναι. 'What should this mean, thinkest thou?'

1246. τεθάμβηκ' : a strong word, 'as thou, I am dumb-founded.'

1247 f. With γόους supply from προθήσειν an inf. like ἰέναι, 'utter.' Jebb governs γόους by ἀειώσειν, "to think them ἀξιοί, i.e. meet." This makes it necessary to regard ἐς πόλιν as equivalent to an adj. = 'public.' For ἀειώσειν we should have expected ἀξιοῦν: perhaps the fut. is due to προθήσειν about to follow.

1249. προθήσειν κτλ., 'lit., will set the house's grief before them, for mourning; στενεῖν expegetive. Transl., 'but beneath her roof within will lead her handmaids in mourning the house's sorrow.' According to the usual practice, Eurydike would chant a dirge, at each pause in which the handmaids would join in a chorus of wailing. Cp. the three dirges sung over Hektor, *Il.* 24. 723 ff. τῇσιν δ' Ἀνδρομάχη λευκώλενος ἦρχε γόοιο κτλ.; *ib.* 746 ὡς ἔφατο κλαίονσ', ἐπὶ δὲ στενάχοντο γυναῖκες : *ib.* 760, 776. See note on *ib.* 720, ed. Leaf and Bayfield.

1250. γνώμης, 'discretion.' ἁμαρτάνειν, 'err,' by doing any violence to herself.

1251. δ' οὖν, 'however.' ἢ τ' ἄρα σιγή, 'unnatural silence.' βαρύ, 'ominous.' They fear 'the torrent's smoothness ere it dash below.'

1253 ff. ἀλλ' εἰσόμεσθα κτλ. 'Well, I will pass within the house, and learn whether indeed (καί) she hides in a frenzied heart some purpose that she hath kept in check' (for the moment, so that we might not know it). καί emphasises all that follows. In εἰσόμεσθα, μὴ . . καλύπτει we have the direct question μὴ καλύπτει; used subordinately. Cp. 278 n.

1255. εὖ γάρ κτλ. : cp. 771.

1258 ff. μνημ' ἐπίσχημον κτλ. : lit., bearing in his hands, a conspicuous monument (of his rashness), a calamity not caused by another, but by having erred himself. ἄτην : abstr.

for concrete, Haimon's body is meant. αὐτὸς ἁμαρτῶν balances the adj. ἄλλοτρίαν : cp. 383 n. The idiom is common. εἰ θεμὶς εἰπεῖν apologises for what follows. Transl., 'bearing . . a token notable,—a work of ruin wrought, if one may say it, by no other's hand, but of his own mistake.'

1261–1347. Α κομμός. The arrangement is as follows:—
 στρ. α' : 1 trim. στρ. β' : 6 trim.—ἀντ. α' : 1 trim. ἀντ. β' : 5 trim. only.—στρ. γ' : 5 trim. στρ. δ' : 2 trim.—ἀντ. γ' : 5 trim. ἀντ. δ'.

1261 ff. **ἰὼ φρενῶν κτλ.** 'Alas for the sins of a mind demented, sins of stubbornness, and fatal! Oh, ye that look upon slayer and slain whose blood is one! Ah, my unblest resolve!' **ἐμφυλίου** ('of same tribe') here, as elsewhere, = 'of same family,' **συγγενεῖς**. **ἄνολβα**, *unhappy things consisting in βουλεύματα*.

1266. **νέω**, 'untimely.'

1268. **ἀπελύθης**, 'thou art gone from us.' So the mid., 1314.

1272 ff. **ἔχω μαθὼν κτλ.**, 'I have learned my lesson now (cp. 180 n.). But then, 't would seem (**ἄρα**), some god smote me upon the head a heavy, heavy blow, and drove me on into ways of cruelty, . . . overturning my joy with (my own) trampling feet.' The metaphor seems to be from driving (a blow on the head is peculiarly *maddening* to a horse); and there is in **ἐν** . . . **ἔσεισεν** (tmesis) a reference to the Greek practice of shaking the reins in order to urge a horse to greater speed (cp. *El.* 713). **λακπάτητον** (proleptic) thus gains force: it is Kreon's own feet that trample.

The emphatic **ἐμῷ** of the mss. seems out of place, and I have accordingly corrected to **δέ μοι**. Both **δέ μοι** and **δ' ἐμῷ** would be written **ΔΕΜΟΙ** in the 5th cent. B.C.

μ' is obj. of **ἐπαίει**: there is no difficulty in its position; see Index, under 'Order of words.' **βάρος ἔχων** simply = *βαρύς*: cp. 300 n.

1276. **ὦ πόνοι δύσπονοι**, 'Ah, woe for the labour that is worse than labour lost!'

1278 ff. **ὥς ἔχων τε κτλ.**, 'thou seemest to have come as one that holds in his hands and hath in store besides; for while thy hands bear one burden here (**τάδε**), there is other trouble within the house whereon thou shalt look anon.' The irregularity of the syntax is well explained by Jebb:—"The regular constr. would have been *ἔοικας ἤκειν ὥς ἔχων τε καὶ κεκτημένος*,—*τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις τάχ' ὀφόμενος*. The present form has arisen thus. (1) Since **τὰ μὲν . . . φέρων** interprets **ἔχων**, the poet wished it to come immediately after **ἔχων τε καὶ κεκτημένος**. (2) **ἔοικας ἤκειν**, although thus postponed, ought still to have been followed by **τάχ' ὀφόμενος**. But the place of *ἔοικας* in the long sentence now prompted the change of **τάχ' ὀφόμενος** into **καὶ τάχ' ὄψεσθαι**." For the distinction between **ἔχων** and **κεκτημένος** cp. Plat. *Theaet.* 197 B οὐ τοίνυν μοι ταῦτον φαίνεται τὸ κεκτηῆσθαι καὶ τὸ ἔχειν. οἷον εἰ ἱμάτιον πριάμενός τις καὶ ἐγκρατὴς ὦν μὴ φοροῖ, ἔχειν μὲν οὐκ ἂν αὐτὸν αὐτό, κεκτηῆσθαι δέ γε φαίμεν.

1281. **τί δ' ἔστιν κτλ.** 'And what worse trouble follows trouble yet again?' **ἐκ**, lit., *after*. **ἔτι** reinforces **αὖ**.

Haimon's death following upon Antigone's was to Kreon **κάκιον ἐκ κακῶν**, trouble followed by worse trouble. He now learns that he must bear yet another blow, and, with the hopelessness of those whose spirit is utterly crushed, forebodes a calamity *yet again* worse than the last; indeed he half divines the actual truth. This is a skilful and natural touch. **κάκιον ἐκ κακῶν** sounds like a proverb, 'worse and worse'; cp. *Theb.* 437 **κέρδει κέρδος**, 'better and better.' **ἐκ** is Canter's correction of **ἤ** of the mss. The interpretation offered above seems to me to make it certain. The edd. either emend otherwise or read **αὖ**; **κάκιον ἤ**. Jebb reads **ἐκ**, but interprets differently.

1282. **παμμήτωρ**, 'true mother' (no **μήτηρ ἀμήτωρ**, like Klytaimnestra, *El.* 1154), since her grief would not allow her to survive the son she loved.

1283. **ἄρτι νεοτόμοισι πλήγμασιν**, 't'is but a moment since the fatal blow was struck.' **νεότομον πλήγμα** implies **νεωστὶ ταμείν πλήγμα**: see on 36.

1284. **ὦ . . λιμὴν**, 'Oh, gulf of Death, unappeasable.' **λιμὴν** (here the underworld) was used in the poets of any vast receptacle.

δυσκάρτος: lit. *unpurgeable*, properly said of the offence. Here the use of the verbal implies **καθαίρειν θεόν**, 'to-offer-expiation-to a god.' This does not occur; but cp. such phrases as **δορυφορεῖν τινα**, 'act as body-guard to'; **τοὺς νησιώτας δασμολογεῖν** (*Isokr.*), 'collect tribute from'; **μισθοδοτῆσαι τοὺς ὀπλίτας** (*Dem.*). Cp. 36 n.

1286 f. **ὦ κακάγγελτα κτλ.** 'O bringer of an evil message of calamity.' **προπέμπω** here has its common meaning of 'escort,' 'bring with one,' = Lat. *prosequor*. Cp. 1131 n. ad fin. **κακαγγελτὰ . . ἄχνη** implies **κακαγγελεῖν ἄχνη**.

1288. **ἐπεζεργάσω**: cp. 1030 n.

1289 ff. **ὦ παῖ**. **παῖ**, 'boy,' was a common form of address to slaves. Here **ὦ παῖ**, 'my son,' has a more gentle tone; the king is humbled as never before.

νέον agrees with **μόρον** infr. 'what is this fresh message thou bringest, oh woe is me!—oh woe is me!—of my wife slain, her body added to the carnage here?'

ἀμφικεῖσθαι, 'lie about or over.' **μόρον**: *corpse*, as *Theb.* 420, *Ag.* 1246. **ὀλέθρῳ**: abstr. for concrete.

1293. **ἐν μυχοῖς**, 'within.'

1297. **ἔχω κτλ.**, 'I have but now taken . . and there I see.' etc. **χείρῃσιν** is found in a trimeter also *Alk.* 756. The form is justified here, as occurring in a *κομμός*.

1301. ἥδ', 'this lady.' **βωμία** (sc. οὔσα), 'at the altar'; cp. 300 n. **περί**, 'stabbed by'; cp. *Αἰ.* 828 πεπτῶτα τῷδε *περὶ νεορράντῳ ξίφει*. **ξίφει**: "the sacrificial knife which lay on the altar" (Jebb). The altar will be that of Ζεὺς Ἐρκεῖος, cp. 487 n. The text is Arndt's excellent correction of the doubly corrupted mss. text ἥδ' ὀζύθηκτος ἥδε βωμία **πέρις**. It seems, however, highly probable that Hermann was right in believing that a line has been lost after this. As will be seen by reference to the note on 1261-1347 (preceding the note on 1261 ff.), we have here only five trimeters after *ἀντ. β'* corresponding to six after *στρ. β'*; and though Jebb rightly defends the possibility of saying βωμία (sc. οὔσα) ποιῶ τι, **περι ξίφει λύει βλέφαρα**, 'closed her eyes upon the knife,' is a strange phrase. It is quite different from (e.g.) *Od.* 11. 424 ἀποθνήσκων *περὶ φασγάνῳ*.

1302. **λύει . . βλέφαρα**, 'closes her eyes in darkness,' by *relaxing* the muscles that hold the eyes open. For **βλέφαρα** see on 102 f.

1303 f. **κλεινὸν λάχος**, 'glorious doom.' Megareus was Kreon's other son, the Menoikeus of the *Phoinissai*. When the Argives were surrounding the city, Teiresias declared that Ares was displeased with the Thebans because Kadmos had killed the dragon (an offspring of Ares) from whose teeth the Kadmeans were sprung, and that one of the *σπαρτοί* must be sacrificed to appease the god. Menoikeus flung himself down from the walls into the place of the dragon's lair, — *σηκὸν ἐς μελαμβαθῇ | δράκοντος*, *Phoin.* 1010. This last point in the story accounts for **λέχος** of the mss. here, for which **λάχος** may be taken as a certain correction. In next line supply **λάχος** with **τοῦδε**.

1305. **πράξεις**, 'fortunes.' The pl. in this sense is used only here.

1307. **ἀνέπταν**, 'I thrill'; cp. *Αἰ.* 693 *περιχαρῆς δ' ἀνεπτόμαν*, 'I flutter.' The fear is of Eurydike's curse.

1308. **ἀνταίαν** (sc. *πληγὴν*): lit. *full in front*, 'through the breast.'

1310 f. **δείλαιος κτλ.** 'Oh, I am a miserable man, and with misery and anguish is my life commingled!' For **δείλαιος** cp. 1140 n.

1312. **αἰτίαν**: *responsibility*. **μόρων** is poetic pl. **γε** assents to Kreon's words. 'Yea as answerable for this death and for that (Haimon's and Megareus': Antigone's is passed over), did thy dead wife here denounce thee.' For **ἐπεσκήπτου** see *Lex.*

1314. **ποίω δέ κτλ.** 'And what was indeed the manner of her bloody end?' For **ποίω . . . καί** see App. I. **κάπελύσατ'**: cp. 1268. For **ἐν φοναίς** see on 696.

1315 f. **ὕφ' ἡπαρ**, 'to the heart.' **ὀευκώκυτον**, 'that we (the servants) have loudly wept.'

1317. **τάδ' οὐκ κτλ.**, 'never on any other shall all this be fastened, and leave me blameless.' **ἐμᾶς ἐξ αἰτίας** is well explained by Jebb:—"ἐκ here is not for ἀπό, but is used as if we had οὔποτε ἐξ ὑπαιτίου ['responsible'] ἀναίτιος φανοῦμαι (cp. Tr. 284 ἐξ ὀλβίων ἄζηλον εὐρούσαι βίον). Thus ἐξ ἐμᾶς αἰτίας is really a compressed way of saying, 'by change from a state of things in which the αἰτία (blame) was mine.'"

1320. **φάμ' ἔτυμον**, 'I say the truth.'

1322. I have little doubt (and the correction had occurred to me independently) that Enger is right in supplying ἄγ' as the short syllable necessary to complete the dochmiac; see on 1108, where the sing. ἴθ' seems to have dropped out in a similar manner. It is unlikely that **τάχος** is a corruption of **τάχιστ'** as several edd. suppose.

1325. **τὸν οὐκ ὄντα κτλ.**, 'who now live no more than one that is not.' **μηδεῖς** as used here = οὐδεῖς regarded subjectively. οὐδεῖς = 'nobody,' regarded as an objective entity; **μηδεῖς** is 'one that counts as nobody.' Hence **μηδεῖς** could be used, as here, of the dead, or as in *Ai.* 1114 οὐ γὰρ ἡξίου τοὺς μηδένας, 'he took no account of nobodies'; or as in *O.T.* 1019 καὶ πῶς ὁ φύσας ἐξ ἴσου τῷ μηδενί; (dat. of ὁ μηδεῖς) 'how is the father on a par with one that counts as nobody (from the point of view of relationship)?' Thus in *Ai.* 1231 ὅτ' οὐδὲν ὦν τοῦ μηδὲν ἀντέστης ὕπερ, Agamemnon's taunt to Teukros becomes the more insulting, — 'seeing that thou who art naught (*sans phrase*) hast championed one that counts for naught' (being dead). The living Teukros is more absolutely nothing than the dead Aias. Cp. 234.

1326. **κέρδη παραινέεις**, 'There is gain in thy behest.'

1327. **βράχιστα γάρ κτλ.**, 'for shortest is best, when trouble is toward.' That is, it is best not to dwell on troubles. **βράχιστα κράτιστα** looks like a proverb, equivalent, as here, to our proverb about 'spilt milk,' or, in the case of a quarrel, to 'least said soonest mended.' For the personal constr. (instead of **κράτιστόν ἐστι βράχιστα εἶναι**) cp. *O.T.* 1363 κρείσσων γὰρ ἦσθα ('wouldst be') **μηκέτ' ὦν ἢ ζῶν τυφλός**.

1328. **ἴτω**, 'let it come.'

1329. **ὁ κάλλιστ' ἔχων**: sc. **μόρος**. 'Let it appear, the

doom that none can blame, the doom that brings my last day, and let it crown all these!’ **μόρων** . . . **ἔχων**, of *dooms that one which is entirely fitting*, viz. his own death, as opposed to those of the three dead before him; not, ‘the fairest of all possible dooms for me,’ since *μόρος* never (after Hom.) means anything but a *violent death* or *corpse*. I take **ὑπατος** literally, ‘on the top’ (of the other deaths; cp. *Il.* 23. 165, *Pind. O.* 1. 66 *ὑπατον* . . . *δῶμα Διός*), though of course the application is figurative. *ὑπατος* = ‘last’ is post-classical. **ἔχων** is a necessary correction of the MSS. **ἐμῶν**.

1334. **μέλλοντα**, ‘are of the future.’ **τῶν προκειμένων κτλ.**, ‘there is somewhat to do with what lies before us.’ Lit., *something important belonging to*, etc. **τῶν προκειμένων** is partitive. They mean the disposal of the dead.

1335. **τῶνδ’** refers to *ταῦτα* above, Kreon’s destiny. ‘The rest lies with those whose care it is’ (the gods).

1336. **ἀλλ’ ὦν κτλ.** ‘All my longing, at least, was in that prayer.’ For **ἀλλά** see App. I. **συγκατηυσάμην**: *prayed for together*; cp. 1202 n.

1337. **μή νυν κτλ.** ‘Nay, make no prayer.’ Cp. *Verg. Aen.* 6. 376 *desine fata deum flecti sperare precando*.

1339. **ἄγοιτ’ ἄν**: cp. 80 n. ‘Yes, take me away,—a man rash and profane.’ The exact force of **μάταιος** must always be gathered from its context. Here the ideas of *rashness* and *profanation* (by interference with sacred observances) seem to be combined; cp. *O. T.* 89 *ἢ τῶν ἀθίκτων θίξεται ματᾶζων*, *Tr.* 565 *ψαύει ματαλαῖς χερσίν*.

1341. **τάνδ’**: Eurydike; ‘who liest there.’

1342 ff. **πρὸς πότερον κτλ.**, ‘to which of the twain (son or wife) to look, on what to lean; for all here is cross, and for what is to come, a fate ill to harbour hath leapt upon my head.’ **πρὸς πότερον ὕδω**, because he is distracted between grief for his wife and grief for his son; **πᾷ κλιεῶ**, because his life will be without the *support* of either. The next clauses correspond to these respectively, **πάντα** . . . to **πρός** . . ., and **τὰ δ’** . . . to **πᾷ κλιεῶ**. **τὰν χεροῖν**: *things present*, = *τὰν ποσὶ*, 1327. **λέχρια**: *aslant, across*. Perhaps the idea is that of sticks lying at all angles to one another, cross-wise, so that one cannot pick them up readily, as one could if they were laid straight. Thus for Kreon all is ‘cross.’ The word, which properly means *at an angle*, whether in a vertical or horizontal plane, has only a relative sense; i.e. a thing must be *λέχριος* to *something else*. The ref. to the prone position of the bodies,

which Jebb would import here, is therefore inadmissible. In the passage from Philemon which he quotes *πλάγιος* has its proper sense of 'at an angle,' and accurately describes the deviation from the upright exhibited by an animal's body when the head and neck are taken into account. Neither *λέχριος* nor *πλάγιος*, any more than *obliquus*, could (I venture to say) be used to describe the horizontal position of a body lying on the ground or on a bier. *λέχριος* is used metaphorically only here.

τὰ δέ : adv., *as to the other things*, all that are not *τὰν χερσῶν*, the future. **δυσκόμιτος :** *ill to entertain*, from *κομίζω* in the sense of 'entertain' a guest : desolation must be his unwelcome guest until he dies. **κλιεῶ** is Musgrave's certain correction of **καὶ εἰ** of MSS. **ΚΛΙΘΩ** was misread as **ΚΑΙΘΩ**.

1348. The Chorus points the moral of the play :—'By far is wisdom happiness' chief part.' **πρῶτον :** *most important*.

1349. **τά γε :** adverbial ; 'and for what concerns the gods.' Cp. 889 *τοῦπὶ τήνδε*.

1350. **μεγάλοι :** cp. 127 and n. 'Proud men's great words pay the penalty of great blows, and old age [if youth will not] learns wisdom's lesson.' **πληγὰς . . ἀποτείσαντες**, like *ποινὴν ἀποτίνειν*. **γῆρα**, for *ἐν γῆρα*. The 'great words teach' by being punished.

ADDITIONAL NOTES

259. Cp. Aisch. *P. V.* 200 :

στάσεις τ' ἐν ἀλλήλοισιν ὠροθύνετο,
οἱ μὲν θέλοντες ἐκβαλεῖν ἔδρας Κρόνον,
ὥς Ζεὺς ἀνάσσοι δῆθεν, οἱ δὲ τοῦμπαλιν
σπεύδοντες . . .

411. At the suggestion of a friend, I restate the substance of the first part of the note in another form. Sophokles might have written *καθήμεθ' ἄκροις ἐν πάγοις*, 'among the hills'; he does not because he wishes to suggest at once the idea of *looking out from the hills*. If he had been writing prose, he would have continued with *σκοποῦντες*; but in Greek poetry it is sufficient to have *suggested* the idea of watching by *ἐκ πάγων*, so that when he picks up again his main clause after the parenthetical *ὁσμὴν . . πεφευγότες*, he is at liberty to write *ἐγερτὶ κινῶν κτλ.*, words which give some details about the men's watch while at the same time they imply the idea of *σκοποῦντες*. The specially remarkable thing about the sentence

is that ἐκ and the words it governs are set next to a word with which they have neither grammatical nor logical connexion, and in such a way as to suggest that a grammatical connexion exists. If there is any grammatical construction for ἐκ πάγων it must be with ἐγερτὶ κινῶν. Jebb takes the words καθήμεθ' ἐκ πάγων together, 'on the hill-top,' and the parallel passages in the same way, but his defence of the view does not seem to me to be even plausible. He apparently considers that the juxtaposition of the words is conclusive. This, however, is just what needs proving. On the other hand, what is certain is that Greek writers felt at liberty to arrange their words in an order that would be utterly impossible in English. A few references are given at the end of my original note, and I would draw especial attention to *Ar. Thesm.* 811 quoted in the note on 960. If we keep the grouping of the words there, the translation is, 'Nor would a woman come back after embezzling in a carriage and pair to the tune of fifty talents.' So long as we confine ourselves to denying that ἐκ can mean *upon* we are on safe ground, but when we set limits to the possible arrangements of words in a Greek sentence we are evidently pronouncing judgement on a matter of which we have only imperfect knowledge.

APPENDIX I

On some Particles

ἀλλά cannot always be translated by 'but,' although it always has an adversative force, introducing a thought contrasted or opposed to what has preceded, or to an unspoken thought of the speaker. This force often requires in English 'Nay' or 'Well' for its proper expression. Cp. *Ant.* 61 ἀλλ' ἐννοεῖν χρὴ τοῦτο, 'No, we must remember this'; ib. 217 ἀλλ' εἶσ' ἐτοίμοι τοῦ νεκροῦ γ' ἐπίσκοποι, 'Nay, a watch hath been already set'; *Trach.* 229, where Lichas, on entering, says ἀλλ' εὖ μὲν ἔγμεθ', εὖ δὲ προσφωνούμεθα, 'Well, happily are we arrived, and happily are we greeted.' 'At any rate' is a common meaning.

ἀλλὰ . . γάρ: there is almost always an ellipse, and the missing word or words must be gathered from the context. Common meanings are, 'But enough, for' . . ; 'But it shall not be, for' . . ; and in the orators, 'But *no*, you will say, for' . . , anticipating an objection. 'However' will often serve as a brief translation.

ἀλλ' οὖν: the οὖν marks a concession (see under οὖν), 'but though that is so,' 'but all the same.'

ἄρα emphasises a question strongly. A negative answer is not necessarily expected: e.g. ἄρα βέβληκα δις ἐφεξῆς (*Xen.*); 'have I really hit twice in succession?' 'Tell me' will often best give the force of the word in translating poetry; e.g. *Phoen.* 424 ἄρ' εὐτυχεῖς . . ἢ δυστυχεῖς; 'Tell me, were they . . ?' Before a negative question ἄρα has the same force; e.g. ἄρ' οὐκ ἦλθε; 'did he really not come?' Sometimes ἄρα alone is used when we should expect ἄρα οὐ. Cp. *Soph. El.* 614 ἄρα σοὶ δοκεῖ | χωρεῖν ἂν εἰς πᾶν ἔργον αἰσχύνῃς ἄτερ; We may reproduce the effect by 'Would she, or would she not, thinkest

thou, engage in *any* wickedness and feel no shame?' So *O. T.* 822 ἀρ' ἔφυν κακός; 'Am I a wicked man?' meaning 'surely I am.'

τοῦν (γε οὖν, see under ἄλλ' οὖν), 'at least, though that is so': an emphatic, 'at least,' 'at any rate.' Sometimes τοῦν means 'for instance.'

δ' οὖν, 'however.' Cp. Thuc. 2. 5 Θηβαῖοι μὲν ταῦτα λέγουσι . . ., Πλαταιῆς δ' οὐχ ὁμολογοῦσι . . ., ἐκ δ' οὖν τῆς γῆς ἀνεχώρησαν, 'however, they retired.' Sometimes δ' οὖν is merely resumptive; cp. *Ag.* 675 εἰ δ' οὖν τις ἀκτὶς ἡλίου νιν ἰστορεῖ | καὶ ζῶντα καὶ βλέποντα . . ., 'However, if any ray of the sun. . .' As in the case of μὲν οὖν (see below), each particle sometimes has its separate meaning.

ἄν was originally a temporal adverb=*now*, and it rarely means anything else in Homer. Though its commonest use in Attic is to give emphasis, it frequently means 'now,' 'now at last,' 'after all,' both in verse and prose.

εἰ καὶ and καὶ εἰ. If καὶ precedes εἰ, it emphasises the condition as such; e.g. καὶ εἰ ἔλθοι, 'even supposing he were to come.' If καὶ follows εἰ, it emphasises one or more of the words that follow it; εἰ καὶ τοῦτο λέγοι, 'should he say even this.' Thus εἰ καὶ often means *although*; e.g. εἰ καὶ τοῦτ' ἔλεγε, 'if he *did* say this,' 'although he said this' (which I admit he did).

ἦ καί, like ἀρα, introduces a question with great emphasis: 'Can it be that . . .?' 'Dare I hope that . . .?' 'Dost thou mean that . . .?'

ἤδη is an emphatic δῆ (q.v. supra), and like *iam*, most commonly=*an emphatic 'now,' 'when this point was reached,' 'by this time.'* Both ἤδη and *iam* occur less often in the sense 'already.'

καὶ γάρ, 'for the fact is.' In translating poetry say, 'for in truth,' 'for indeed.'

καὶ . . . δέ: in a sentence like καὶ τοῦτο δ' εἶπε, δέ means 'and,' and καὶ means 'also' or 'even.'

καὶ δῆ: in this combination, as in καὶ μὴν, καὶ is usually not *and*, but emphasises δῆ, and δῆ (q.v. supra) means 'now.' A common use of the particles is that of which *Av.* 175 affords an easily remembered example: βλέπον κάτω.—καὶ δῆ βλέπω, 'I *am* looking.' In this use the force is conveniently reproduced by an emphasis on the verb or its auxiliary. Sometimes the particles are used in laying down a hypothesis which is to be the basis of an argument; the meaning is still the same. In

Med. 386 Medea, who has thoughts of murdering her children, but has not yet done so, is weighing the possible consequences of the act; she says, εἰεν· καὶ δὴ τεθνᾶσι· τίς με δέξεται πόλις; 'Well, now they are dead' (we will suppose). Occasionally the meaning is as in *Med.* 1118 καὶ δὴ δέδορκα, 'And now at last I see.'

καὶ μὲν prefaces and *draws attention sharply* to a statement, esp. one for which the hearer is supposed to be unprepared. The Lexicon and editors sometimes translate καὶ μὲν by 'and yet.' I believe the particles *never* have this adversative meaning. When they seem to be adversative, they are in reality accentuating strongly a statement that is *in itself* adversative. The translation of the two words, which literally mean *verily* or *in fact* (καὶ is not *and*, but emphasises μὲν), will vary considerably according to the context. 'Oh,' in its various intonations will often do. Cp. *Soph. El.* 320 f. XO. φιλεῖ γὰρ ὀκνεῖν πρᾶγμ' ἀνὴρ πρᾶσσων μέγα. ΗΛ. καὶ μὲν ἔγωγ' ἔσωσ' ἐκείνον οὐκ ὄκνω, 'I tell ye, I saved *him* with no faltering!' ib. 556 καὶ μὲν ἐφίλημ', 'Oh, I give thee leave!' ib. 1045 XP. ἀλλ' εἰ ποήσεις ταύτ', ἐπαινέσεις ἐμέ. ΗΛ. καὶ μὲν ποήσω γ', οὐδὲν ἐκπλαγεῖσά σε, 'Let me tell thee, I shall do naught.' *Ai.* 530 AI. κόμιζε νῦν μοι παῖδα τὸν ἐμόν, ὥς ἴδω. TE. καὶ μὲν φόβοισί γ' αὐτὸν ἐξελευσάμην, 'Oh, I was afraid, and I let him go from me': *Ag.* 1178 (the Chorus have just declared that they cannot guess what it is to which Cassandra's dark words point; and she replies) καὶ μὲν ὁ χρησμός οὐκέτ' ἐκ καλυμμάτων | ἔσται δεδορκώς, νεογάμου νύμφης δίκην, 'Oh, my oracle shall no longer look from behind a veil, like a new-wed bride.'

The common use of the expression to draw attention to a fresh arrival on the scene needs no illustration. Transl., 'See here . . .'

In the orators καὶ μὲν is used with lively effect to draw attention to a new point or topic: e.g. καὶ μὲν ἵστε γε τοῦθ', ὅτι . . ., 'Then again, ye surely know this . . .'

καὶ πῶς; and πῶς καί;—καὶ πῶς expresses incredulity, amazement, or impatience. Cp. *Ion* 958 καὶ πῶς ἐν ἀντρῷ παῖδα σὸν λιπεῖν ἔτλης; *Plato Alc.* I 134 c ΣΩ. δύναίτο δ' ἂν τις μεταδιδόναι δὲ μὴ ἔχει; ΑΛ. καὶ πῶς; 'How could he?'

In πῶς καί;, on the other hand, καί, emphasising the words that follow, marks that a fact is assumed. Cp. *Hec.* 515 πῶς καὶ νῦν ἐξεπράξατ'; 'How *did* ye (actually) dispatch her?' *Phoen.* 1354 πῶς καὶ πέπρακται διπτίχων παίδων φόβος; Similarly, with ποῖος, *Ant.* 1314 ποῖω δὲ κάπελύσατ' ἐν φοναῖς τρόπῳ; 'What was indeed the manner of her bloody end?'

καίτοι means 'and yet.' But when we have καί τοι, in two

words, *τοι* (q.v. *infr.*) has its usual meaning 'surely,' etc. Cp. Soph. *Ant.* 836 *καί τοι φθιμένη μέγα κάκουσαι | τοῖς ἰσοθέοις σύγκληρα λαχεῖν*, 'And surely 'tis much for a mortal woman that it be even said of her that her lot was that of those who are divine.'

ΜΕΝ ΟΥΝ. In combination the two particles are corrective, = *ἰναιμο*, 'nay, rather.' But frequently **ΜΕΝ**, emphasising what precedes, is to be separated from **ΟΥΝ**: each particle then has its separate meaning. Cp. Soph. *El.* 459 *οἶμαι μὲν οὖν, οἶμαί τι κάκεινῳ μέλον κτλ.*, 'I *think* indeed.' **ΟΥΝ** (q.v. *infr.*) emphasises *οἶμαι*, and **μὲν** is answered by **δέ**.

ΟΥΝ is *έόν*, the (Ionic) participle of *εἰμί*, contracted. Besides its common meaning, 'therefore,' and its resumptive use at the beginning of a sentence ('now'), it is frequently employed to give emphasis (cp. *όστισοῦν, όπωσοῦν* etc.). The precise meaning of the emphasis must in each case be gathered from the context. Cp. *Alk.* 139 *εἰ δ' ἔτ' ἐστὶν ἔμψυχος γυνή, | εἴτ' οὖν ὄλωλεν εἰδέναι βουλοίμεθ' ἄν*, 'or indeed has died.' The Chorus emphasise what they fear. Soph. *El.* 560 *εἴτ' οὖν δικαίως εἴτε μή*, 'whether indeed justly (as thou declarest) or not.' *Ant.* 771 *εὖ γὰρ οὖν λέγεις*, 'for in sooth thou sayest well.'

ΤΟΙ has a special use in statements with which the hearer is expected to agree, and so particularly with maxims, proverbs, etc. It may be reproduced by 'surely,' 'as thou knowest,' 'we know.' Cp. Soph. *El.* 945 *πόνου τοι χωρὶς οὐδὲν εὐτυχεῖ*, 'Nothing, thou knowest, prospers without toil.'

APPENDIX II

On some Epic Idioms found in Tragedy

I. *The Subjunctive without ἄν in Relative Sentences*

In the Grammatical Introduction to a school edition of the *Iliad* I have endeavoured to show that ἄν (κε) in subordinate clauses primarily meant 'at any time,' 'ever,' marking indefiniteness of *time*. (Its use was afterwards extended to include also indefiniteness of circumstances, manner, etc. ; but with this we are not now concerned.) For instance, ὅστις ἄν κλέψῃ strictly means, 'whosoever shall at any time steal.' In Attic, Temporal and Relative clauses which refer to no definite time rigidly require the insertion of ἄν, if the subjunctive is used ; we must write ὁπότ' ἄν, πρὶν ἄν, ὅς ἄν, οὐ ἄν (*wheresoever*), ἐάν¹ (=εἰ ἄν), etc. Homer inserts or omits κε or ἄν at pleasure, except in rel. clauses with subjunct. where the relative is purely *generic*. In these he uses the *pure subjunct.* without κε or ἄν, inserting κε or ἄν only when the relative is also final. The only exception to this rule known to me is *Od.* 15. 422.

Now, we find in Attic poetry a number of instances of such relative clauses without ἄν, forming exceptions to the universal rule of prose and the general rule of poetry. What account are we to give of them ? It will be found in every case that any accentuation of indefiniteness of time is either unnecessary or harmful to the sense. The object of the clause is merely to

¹ Such sentences as ἐάν τι μὴ φέρωμεν, ὁτρύνει φέρειν, and εἴ τι μὴ φέροιμεν, ὥτρυνεν φέρειν, though classed in the Grammars as Conditionals, are in fact Temporals, and it would be a great gain to learners if they were classified as such. In every case ἐάν and εἰ really mean 'whenever,' and the use of ἐάν and εἰ is parallel to our common use of 'if' for 'when.' *Iliad* 24. 768 is the only instance in Homer of εἰ used in such iterative sentences, and (occurring, as it does, in so late a book) is a remarkable proof that such sentences are not conditional but temporal: εἰ (ἐάν) is clearly a later substitute for ὅτε or ὁπότε. See *Class. Rev.* vol. 4, p. 202.

denote *cases of a certain class*, and the meaning is 'in a case where.' The poet has reverted to the epic idiom.

The following is not a complete list, but will suffice for illustration—

Ion 855 τῶν ἐλευθέρων | οὐδεὶς κακίων δοῦλος, ὅστις ἐσθλὸς ἦ, 'no slave is worse than free-born men, if only he be honest,' *qui quidem honestus sit*. The meaning is, 'if he belongs to the *honest class*.'

O.C. 395 γέροντα δ' ὀρεοῦν φλαῦρον ὅς νέος πέσῃ, 'T is idle to lift up, when old, a man whose youth was ruined.'

O.T. 1230 τῶν δὲ πημιονῶν | μάλιστα λυποῦς· αἱ φανῶς αὐθαίρετοι, 'such as are seen to be self-inflicted.'

Soph. El. 1060 οἰωνοὺς . . τροφᾶς | κηδομένους ἀφ' ὧν τε βλάστ-|ωσιν ἀφ' ὧν τ' ὄνασιν εὖρ-|ωσι, 'careful of the nurturing of those from whom they are sprung' (of such as they are sprung from).

Ibid. 770 οὐδὲ γὰρ κακῶς | πάσχοντι μῖκος ὧν τέκῃ προ-|γίγνεται, 'hatred of those to whom one has given birth.'

Thuc. 4. 17 ἐπιχώριον ὃν ἡμῖν οὐ μὲν βραχεῖς ἀρκῶσι μὴ πολλοῖς χρῆσθαι λόγοις, 'in a case where few words suffice.' Note that the words οὐ μὲν βραχεῖς ἀρκῶσι μὴ πολλοῖς λόγοις form an iambic trimeter.

Eum. 211 τί γὰρ γυναικὸς ἥτις ἄνδρα νοσφίσῃ; *ib.* 661.

Theb. 257 μοχθηρόν, ὥσπερ ἄνδρας, ὧν ἀλφὴ πόλις. Women, like men, are poor creatures in a case where their city (εἴτε ἀνδρῶν, εἴτε γυναικῶν) has been captured.

Phil. 1360 οἷς γὰρ ἡ γνώμη κακῶν | μῆτηρ γένηται, τᾶλλα παιδεύει κακοῦς.

Al. 761 ὅστις . . μὴ κατ' ἄνθρωπον φρονῇ.

Med. 516 χρυσοῦ μὲν ὅς κίβδηλος ἦ.

Al. 1074 ἐνθα μὴ καθεστήκῃ δέος, 'in a case where fear is not established.' (*Al.* 496 we must read εἰ.)

The use of εἰ, ἐπεὶ etc. with pure subjunct. in Attic (of which there are several examples both in prose and verse) is another case of reversion to the idiom of the older language. See next Section. Sometimes, however, the subjunct. is a deliberative used subordinately; as *Plato Cratyl.* 425 εἰ μὴ . . ἀπαλλα-|γώμεν, 'unless we are to get off.' So *O.C.* 1442 δυστάλαινα τάρ' ἐγώ, | εἰ σοῦ στερηθῶ, 'if I am to lose thee.' Cp. *El.* 1210 n.

II. Epic uses of the Optative

There are several instances in tragedy¹ where the pure opt. is found instead of the opt. with ἄν, or a subjunct., as required

¹ The few prose instances are probably due to the omission of ἄν by copyists.

by the Attic rule. As in the cases noticed above, we have again a reversion to the older idiom. Epic poetry employs the pure opt. or the opt. with ἔν indifferently, and with equal freedom combines a subjunct. or an opt. with a primary tense in the principal clause.

The subjunct. was a direct future: ἔλθω means, 'I shall come' (Hom. *passim*). The opt. shows kinship with it, in that it refers primarily to future time; while it differs from it in being less forcible: ἔλθοιμι means, 'I may come.' Thus, primitively, the mood expresses *concession*, and in this use hovers between concession of *possibility* and concession in the sense of *permission*: ἔλθοι means (1) 'he may possibly come,' 'he might, can, could, would come' (potential use), or (2) 'he may come (for aught I care).' In the apodosis of conditional sentences the Homeric opt. also habitually refers to present time, and in four instances to past time. The use of the opt. to express a wish is, in Goodwin's view, secondary to these uses.

None of the Attic examples presents any feature that is not familiar from epic usage, and it does not seem worth while to alter such of them as may be capable of alteration. What feeling, or finer sense of fitness, may have prompted these adoptions of a generally obsolete form of speech, we must be content not to know.

The passages are—

Ag. 620 οὐκ ἔσθ' ὅπως λέξαιμι, 'I cannot say.'

P.V. 291 οὐκ ἔστιν ὅτῳ | μείζονα μοῖραν νέμαιμι, 'for whom I could feel more respect.'

Cho. 172 οὐκ ἔστιν ὅστις πλὴν ἐμοῦ κείraitό νιν, 'would cut.'

Alk. 52 ἔστ' οὖν ὅπως Ἀλκηστis ἐς γῆρας μόλοι; 'may (can) come.'

Ibid. 113 οὐδὲ . . ἔσθ' ὅποι τ.ς . . στείλας . . παραλύσαι, 'could release.'

O.C. 1172 καὶ τίς ποτ' ἐστίν, ὃν γ' ἐγὼ ψέσαιμί τι; 'in whom I should find fault.'

Ant. 605 τεὰν . . θύνασιν τίς ἀνδρῶν ὑπερβασία κατάσχοι; 'can restrain.'

Cho. 595 ἀλλ' ὑπέρτολμον ἀνδρὸς φρόνημα τίς λέγοι; 'could tell the story of.'

Hipp. 1186 θάσσον ἢ λέγοι τις, 'more quickly than one could say it.'

Andr. 929 πῶς οὖν τάδ' ὦδ', εἴποι τις, ἐξημάρτανες; 'how came it, it may be asked?' (MSS. τάδ', ὦς).

Av. 180 ὥσπερ εἴποι τις τόπος, 'as one might say (the word) τόπος.'

O.C. 170 ποῖ τις φροντίδος ἔλθοι; 'What may one think?' i.e. 'What course can we now take?' The delib. subj. ἔλθῃ here would be rather an expression of bewilderment; cp. *El.* 1174, *Ant.* 310. It is the difference between 'What can we do?' and 'What on earth are we to do?'

Ib. 1418 πῶς γὰρ αὖεις αὖ (edd. ἄν) πάλιν | στράτευμ' ἄγοιμι; 'How could I lead?' αὖεις αὖ πάλιν recurs, *Ph.* 952.

Ph. 895 παπαῖ· τί θῆτα θρώμ' ἐγὼ τούθενδε γε; 'What can I do?' (a practical question, as *O.C.* 170).

Plut. 438 ποῖ τις φύγοι; 'Whither can one escape?' φύγῃ may, of course, be the true reading here, but seems to me rather the utterance of one who feels there is *no* escape; whereas Blepsidemus at once begins to run off.

Alc. 540 λυπουμένοις ὀχληρόν, εἰ μόλοι, ξένος.

Ant. 666 ἀλλ' ὃν πόλις στήσειε, τοῦδε χρὴ κλύειν.

Ib. 1032 τὸ μαθεῖναι δ' | ἥδιστον εὖ λέγοντος, εἰ κέρδος λέγοι.

O.T. 315 ἄνδρα δ' ὠφελεῖν ἀφ' ὧν | ἔχοι τε καὶ δύναιτο, κάλλιστος πόνων.

Ib. 979 εἰκῇ κράτιστον ζῆν, ὅπως δύναιτό τις.

Tr. 92 καὶ γὰρ ὑστέρω τό γ' εὖ | πράσσειν, ἐπεὶ πύθοιτο, κέρδος ἐμπολᾷ.

It will be seen that the six last instances are maxims, to which it might be thought that the opt. would be specially suitable, as putting the hypothesis more remotely, and so more generally, than the subjunct. But, as we saw in Section I., the subjunct. without ἄν is equally suitable.

APPENDIX III

On a certain use of ὅστις (ὅς) etc. with the Indicative

The grammars classify under the heading 'Indefinite Sentences' any sentence (clause) which is introduced by an indefinite relative, as ὅστις (ὅς), ὅπου ποτέ, ὅπως ποτέ, etc., whatever mood may follow. This special classification is, in my judgment, unnecessary and misleading. When such sentences¹ show a subjunctive or optative, the *time* referred to is always indefinite, and they can very well be included among *temporal* sentences, the rule for which they follow; 'Relative Temporal Sentences' would accurately describe them. When the verb is in the indicative they are ordinary relative sentences; the indefiniteness of the relative cannot affect their claim to this description. The accepted classification is a bad one, because it obscures the important distinction between ὅστις ᾄδει ('whoever is *now* singing') and ὅς ἀν ᾄδῃ ('whoever sings *at any time*'), and makes it appear that ὅς ἀν ᾄδῃ can be used to mean 'whoever is now singing,' for which, so far as I am aware, there is no shadow of evidence. Moreover, the term 'Indefinite Sentence' is not well chosen. The words should properly describe a sentence which only vaguely expresses the speaker's meaning, not one which happens to be introduced by an indefinite word; ἐλέγε τις could with equal propriety be called an 'Indefinite Sentence.'

There are, however, a certain number of instances in the literature in which the distinction pointed out above between the meaning of the indicative in ὅστις ᾄδει and of the subjunctive

¹ I include such clauses as εἰν φέρωμεν, 'if ever we bring,' and εἰ φέροιμεν, 'if ever we brought,' which are at present designated as *protases* of 'General' Conditional Sentences. But clearly εἰν=ὅταν, and εἰ=ὅποτε, and the class 'General Conditional Sentences' is not wanted.

in $\delta\varsigma \alpha\nu \alpha\delta\eta$ might appear to be neglected. Thus in Soph. *Ant.* 178 ff.

ἐμοὶ γάρ, ὅστις πᾶσαν εὐθύνων πόλιν
μὴ τῶν ἀρίστων ἄπτεται βουλευμάτων, . . .
κάκιστος εἶναι νῦν τε καὶ πάλαι δοκεῖ.

$\delta\sigma\tau\iota\varsigma$ μὴ ἄπτεται plainly cannot mean, 'whosoever is *now* not holding to,' but is practically equivalent to $\delta\varsigma \alpha\nu \mu\eta \alpha\pi\tau\eta\tau\alpha\iota$. But the neglect of the rule is only apparent. If the meaning is not 'whosoever is not now holding to,' neither is it strictly 'whosoever does not at any time hold to.' The fact is that *no time*, definite or indefinite, is in question. The indicative ἄπτεται is timeless, as is often the pres. participle, and the relative clause is purely adjectival; a *class* is described. $\delta\sigma\tau\iota\varsigma$ μὴ ἄπτεται = ὁ μὴ ἀπτόμενος, 'the man that does not hold to'; cp. ὁ νικῶν, 'the victor.' Similarly in *Ant.* 374 μήτ' ἐμοὶ παρέστιος | γένοιτο . . . $\delta\varsigma$ τὰδ' ἔρδει, the last words = ὁ τὰδ' ἔρδων, 'the doer of such things.' Cp. the ex. from Plato under καὶ πῶς, App. I.

In Latin, on the same principle, a purely descriptive clause with the indicative sometimes appears in *or. obl.*; cp. 'hortatur ad cetera, quae levia *sunt*, parem animum gerant' (Sall.).













For certain instances in Xenophon, who in any case is not to be taken as a model for Attic style, see *Classical Review*, 1890, p. 203.







APPENDIX IV

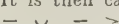
Metrical Analysis

INTRODUCTORY

1. In English poetry the basis of rhythm is accent or ictus (the strength with which a syllable is pronounced), and this may fall even on short syllables, as *Philo|mel with | mé|lo|dy*. In Greek the basis is quantity; and the ictus falls on a short syllable only when this is part of a resolved long, as *ὥς ολ|οιθ'* ο | *τάδε πορ|ων*, where ∪ ∪ of *τάδε* = —.

2. The unit of measure is the short syllable ∪, = a quaver , or ½ of a semibreve ∞. (In modern musical notation 2 quavers  or  = 1 crotchet : 2 crotchets  or 4 quavers = 1 minim : 2 minims = 1 semibreve ∞. If a note is 'dotted' it becomes half as long again. Thus  = a quaver and a half, or three semiquavers , and so  =  or .) A long syllable (—) = ∪ ∪ = .

3. In Greek lyrics a long syllable could be prolonged in singing to the length of 3 shorts; it is then marked in the schemes by . Or it could be prolonged to the length of 4 shorts, when it is marked by . Thus |  | represents a syncopated choree (= trochee, — ∪), and |  ∪ | or |  | a syncopated dactyl:  denotes a syncopated bacchius (— — ∪) or paeon (— ∪ —).

4. Again, a long syllable could be shortened in singing to the length of ∪. It is then called an 'irrational' syllable, and is marked >, as . Sometimes 2 shorts have only

the length of one, $\cup \cup$ occurring where the metre only allows of \cup ; this is denoted by the letter ω ($\text{♪♪} = \text{♪}$).

5. In the trochaic measures ($-\cup = \frac{3}{8}$) we often find an apparent dactyl. It is not, however, a true dactyl ($-\cup \cup = \text{♪♪♪} = \frac{4}{8}$), but the so-called 'cyclic' dactyl, sung in the time of $\frac{3}{8}$; $\text{♪♪♪} = \text{♪♪}$ (see § 2 ad fin.). It is marked by $-\cup \cup$. Similarly $-\omega$ is a choreic dactyl; $\omega = \cup \cup$ with the value of \cup . Cyclic and choreic dactyls are common in English poetry, but syncopated feet are rare; cp. Tennyson's—

$\begin{array}{ccccccc} - & > & \text{L} & & - & > & \text{L} \\ \text{Sweet and} & | & \text{low,} & | & \text{sweet and} & | & \text{low,} & || \\ & & \omega & & - & > & - \\ & \text{Wind of the} & | & \text{western} & | & \text{sea,} & \wedge & || \\ & \text{L} & & \text{L} & & - & > & - \\ \text{Low,} & | & \text{low,} & | & \text{breathe and} & | & \text{blow,} & || \\ & & \omega & & - & > & - \\ & \text{Wind of the} & | & \text{western} & | & \text{sea!} & \wedge & || \end{array}$

Rhythm choreic, 4.3.4.3. A palinodic period (see below).

6. (We call the syllable of a metrical foot on which the ictus or chief stress falls the *arsis*, and the syllable or syllables on which no stress falls the *thesis*, reversing the Greek use of the terms; since *θέσις* properly denotes the *setting down* of the foot in marching (ictus), while *ἄρσις* denoted the raising of it.) A Greek measure is frequently introduced by an extraneous

syllable, as $\cup - \cup - \cup$ $\sigma\nu : \gamma\alpha\rho \nu\nu | \epsilon\iota\delta\epsilon\varsigma$ |. This is called the 'anacrusis' (*ἀνάκρουσις*, the 'up-beat' of a conductor's bâton), and is marked off by $:$. The length of the anacrusis may not exceed that of the *thesis* of the measure; i.e. for trochaic measures it is normally \cup , and for dactylic $\cup \cup$ or $-$. An 'irrational'

syllable or syllables may, however, be used, as $\eta : \delta\eta \gamma\alpha\rho | \eta\lambda\theta\epsilon$,

or $\tau\alpha\delta\epsilon : \tau\omicron\iota \mu\acute{\alpha}\theta\omicron\nu\sigma\alpha$ |. Note that anapaestic systems (cp. 86 ff.) always have anacrusis.

7. The last foot of a rhythmical sentence is frequently left incomplete, by a pause in the singing. (There would be no cessation of the dancing or the instrumental music till the end of a period.) These pauses are marked as follows: \wedge for \cup , — for $-\cup$, — for $-\cup \cup$, — for $---$. The end of the sentence is marked by $||$. A sentence may be composed of 2, 3, 4, 5, or 6

feet. The last syllable of a verse is regarded as common, i.e. it may be scanned either long or short, as required. Thus

σαλεύει at the end of a sentence would be marked $\sigma α λ \grave{\epsilon} ν ε ι \parallel$;

while πατρός would be marked $πατρ\acute{o}s \wedge \parallel$.

8. Rhythmical sentences are combined into rhythmical periods, and the end of a period is marked by \parallel . In the schemes the number of feet in each sentence is marked by arabic numerals, as 4.4.; when two sentences form one verse of the text as printed, there is no dot between the numerals, as 44.44. The sentences are always combined in a period symmetrically. When a period consists of *two lines only*, it is called a 'stichic' period, as 4.4: and 4.4.4 denotes a 'repeated stichic' period. When a *group* of sentences recurs *once in the same order* it is called a 'palinodic' period, as 44.3.3.44.3.3; when the order of recurrence is reversed, as 44.33.33.44, we have an 'antithetic palinodic' period. When the group *recurs more than once*, as 44.44.44, we have a 'repeated palinodic' period.

9. A rhythmical sentence to which no other sentence in the period corresponds may begin, or end, or stand in the middle of a rhythmical period. Such sentences are called respectively *ἡ προῳδός* (sc. *ᾠδή*, 'prelude'), *ἡ ἐπῳδός* ('epode'), *ἡ μεσῳδός* ('mesode'). Thus 4.2.4. forms a mesodic stichic period.

10. *Logaoedic and Choreic Rhythm.*—Rhythm is a matter of the frequency of the recurrence of ictus and of the strength of ictus. Rhythmical sentences composed of chorees (=trochees, $-\cup$) may be either in 'logaoedic' rhythm or in 'choreic' rhythm. The difference between the two rhythms is solely that of the *relative strength of the ictus* on the *arsis* as compared with that on the *thesis*. In choreic rhythm the relation of arsis-ictus to thesis-ictus is that of 3 to 1 ($\dot{\cup} \cup, \dot{\cup} \cup \cup$); in logaoedic rhythm the relation is that of 3 to 2 ($\dot{\cup} \cup, \dot{\cup} \cup \dot{\cup}$). In the latter case we get a lighter and livelier effect. Compare "Re|venge! Re|venge!" Ti|motheus | cries \wedge " (choreic) with "I : chatter, | chatter, | as I | flow $\wedge \parallel$ To : | join the | brimming | river" \parallel (logaoedic). The character of the composition is the chief guide as to whether the rhythm is logaoedic or choreic. The term 'logaoedic' (*λογαοιδικός*) was applied by the ancient metrical writers because the interchange of irrational spondees and cyclic dactyls (regarded by them as true dactyls, $=\frac{3}{2}$, and therefore as belonging to a different kind of measure) with chorees and tribrachs in the

logaoedic measures, seemed to make the rhythm resemble that of prose (λόγος). Cyclic dactyls are rare in choreic rhythm.

11. The periods and sentences of the antistrophe correspond accurately to those of the strophe. With the beginning of a strophe the Chorus moved off from their station, singing and dancing, and at its conclusion reached a different position in the *ὀρχήστρα*; then, while singing the antistrophe, they danced back to their original position. During the singing of a prelude, epode, or mesode, they stood still, because these verses have no corresponding verse in the *same* strophe or antistrophe, during the singing of which a corresponding dance could be performed.

12. In the Schemes that follow, the occurrence of two marks, one over the other (as \succ), denotes that the antistrophic foot does not correspond *absolutely* with the strophic foot: the upper mark refers to the antistrophe. Thus $| - \succ |$ denotes that the antistrophic foot is an irrational choree; $| \cup \cup |$ denotes that the strophe has a tribrach, while the antistrophe has a choree.

For further information see White's *Introduction to the Rhythmic and Metric of the Classical Languages* (Macmillan).

Schemes of the Lyric Portions of the Play

I. PARODOS, 100-54

стр. а', 100-09 (= ант. а', 117-26)

I. $- \succ | \cup \cup | - \cup | \cup || - \cup | \cup \cup | - \cup | \cup, ||$
 $- > | \cup \cup | - \cup | - \wedge ||$
 $\cup : \cup | - \cup | \cup \cup | \cup, || - \cup | \cup \cup | - > | \cup ||$
 $- \cup | \cup \cup | - \cup | - \cup ||$

II. $- > | - \succ | \cup \cup | \cup, || - \cup | - \cup | \cup \cup | - \wedge ||$
 $\cup \cup \cup | \cup \cup \cup | \cup \cup | \cup, || - > | \cup \cup | \cup | - \wedge ||$

Logaoedic.—I. 444.444. A repeated stichic period.—II. 44.44. A stichic period.

The first system of anapaests follows the strophe; the second follows the antistrophe.

стр. в', 134-40 (= ант. в', 148-54)

I. $\cup \cup | \cup \cup | \cup \cup | - \cup | \cup | - \wedge ||$
 $\cup \cup | \cup \cup | \cup \cup | - \cup | \cup | - \wedge ||$

- II. $\begin{array}{c} - > | \sim \cup | - > | \text{L} , || - \succ | \sim \cup | - \wedge || \\ - \cup | \text{L} | - \cup | - \wedge || \end{array}$
- III. $\begin{array}{c} \sim \cup | \text{L} | \sim \cup | \text{L} || \sim \cup | \text{L} | \sim \cup | - \cup || \\ \sim \cup | - \cup || \end{array}$

Logaoedic.—I. 6.6.—II. 4.3 (=μεσ.) 4.—III. 44.2 (=επ.).

The third system of anapaests follows the strophe; the fourth follows the antistrophe.

II. FIRST STASIMON, 332-75

стр. α', 332-42 (=ἀντ. β', 343-53)

- I. $\begin{array}{c} \sim \cup | - \cup | - \cup | \text{L} || - > | \sim \cup | - \cup | - \wedge || \\ - \succ | \sim \cup | - \cup | \text{L} , || - > | \sim \cup | - \cup | - \wedge || \end{array}$
- II. $\begin{array}{c} > : - \cup | \sim \cup | \text{L} | - \wedge || \\ \cup : - \cup | - \cup | - \wedge | \\ \cup : - \cup | - \cup | - \cup | - \cup || \end{array}$
- III. $\begin{array}{c} - \omega | - \omega | - \omega | - \omega || \\ - \omega | - \omega | \sim \omega | - \omega || \\ \text{L} | \text{L} | - \cup | - \cup | \text{L} | - \wedge || \end{array}$

I. Log. 44.44.—II. The first verse is log., the others choreic. 4.3.4.—III. Choreic, 4.4.6 (=επ.). Note the choreic dactyls (—ω), in which ω = ∪ ∪, and the two short syllables have the time-value of one (see §§ 4 and 5 above).

стр. β', 354-64 (=ἀντ. β', 365-75)

- I. $\begin{array}{c} \succ : - \omega | - \omega | - \wedge || \\ \cup : - \omega | - \omega | - \succ | -, \omega || - \omega | - \cup | \text{L} | - \wedge || \end{array}$
- II. $\begin{array}{c} \cup : - \cup | \text{L} | - \cup | -, \cup || - \cup | \text{L} | - \cup | - \wedge || \\ - \cup | \cup \cup \cup | \cup \cup \cup | - \cup | - \cup | - \wedge || \\ \cup : - \cup | \text{L} | - \cup | \text{L} || - \cup | - \cup | - \cup | - \wedge || \\ \cup : - \cup | - \cup | - \cup | \text{L} | - \cup | - \cup || \end{array}$

Choreic.—I. 3 (=προφδ.) 4.4.—II. 44.6.44.6.

III. SECOND STASIMON, 582-625

стр. α', 582-92 (=ἀντ. α', 593-603)

- I. >: — | — | — | — | — | — ||
 — | — | — | — | — | —]
- II. — | — | — | — | — | — ||
 : — | — | — | —, || — | — | — | — ||
 >: — | — | — | — | — | —]
- III. : — | — | — | —, || — | — | — | — ||
 : — | — | — | —, || — | — | — | —]

I. Logaoedic, 6.6.—II. Choreic (but the first verse is log.), 6.44.6.—III. Choreic, 44.44.

стр. β', 604-14 (=ἀντ. β', 615-25)

- I. >: — | — | — | — || — | — | — | — ||
 >: — | — | — | — | — | —]
- II. — | — | — | —, || — | — | — | — ||
 : — | — | — | —, || — | — | — | —]
- III. ω: — | — | — | — ||
 >: — | — | — | — ||
 — | — | — | — ||
 >: — | — | — | —]

Logaoedic.—I. 44.6 (=ἐπ.).—II. 44.44.—III. 4.3.4.6 (=ἐπ.).

IV. THIRD STASIMON, 781-800

стр., 781-90 (=ἀντ. 791-800)

- I. : — | — | — | —, || — | — | — | — ||
 : — | — | — | —, || — | — | — | —]

- II. > : — ∪ | L | ∪ ∪ | L, || ∪ ∪ | L | — ∧ ||
 — > | ∪ ∪ | L, || ∪ ∪ ∪ | L | — ∧ ||
 > : ∪ ∪ | — ∪ | L | L || ∪ ∪ | — ∪ | L | — ∧ ||

Logaoedic.—I. 44.44.—II. 44.33.44. For the second verse of Period II. see note on 797 f.

V. KOMMOS, 806–82

стр. α', 806–16 (=ἀντ. α', 823–33)

- I. ∪ : — ∪ | L | ∪ ∪ | —, ∪ || — > | ∪ ∪ | — ∪ | — ∧ ||
 — ∪ | ∪ ∪ | — ∪ | — >, || L | — ∪ | ∪ ∪ | — ∧ ||
 — ∪ | — ∪ | ∪ ∪ | L, || — ∪ | — > | ∪ ∪ | — ∧ ||
 ∪ ∪ | — ∪ ||
- II. ∪ : L | ∪ ∪ | — > | L || — ∪ | ∪ ∪ | — > | — ∧ ||
 ∪ ∪ | — ∪ | L | — ∪ || ∪ ∪ | — ∪ | — > | — ∧ ||

Logaoedic.—I. 44.44.44.2 (=ἐπ.).—II. 44.44.

The first system of anapaests follows the strophe ; the second follows the antistrophe.

стр. β', 839–52 (=ἀντ. β', 857–71)

- I. > : — ∪ | L | ∪ ∪ | — ∪ | — ∪ | — ∪ ||
 ∪ : ∪ ∪ | — ∪ | — > | ∪ ∪ | L | — ∧ ||
 ∪ ∪ | — ∪ | — ∪ | L | ∪ ∪ | — ∪ ||
- II. ∪ : — > | — > | L | — ∧ ||
 > : — > | ∪ ∪ | — ∪ | L || — ∪ | ∪ ∪ | — ∪ | L |
 L | — ∧ ||
- III. > : — ∪ | — ∪ | — ∪ | L | — ∪ | — ∧ ||
 ∪ : — ∪ | — ∪ | ∪ ∪ | — ∪ || — ∪ | — ∪ | — ∪ | — ∧ ||
 ∪ : L | — ∪ | — ∪ | L || ∪ ∪ | — ∪ | L | — ∧ ||
 ∪ : — ∪ | L | — ∪ | — ∪ | L | — ∧ ||

I. Log., 6.6.6.—II. Log., 4.4.6 (=ἐπ.).—III. Choreic, 6.44.44.6.

стр. β' is followed by стр. γ' : ἀντ. β' by ἀντ. γ'.

стр. г', 853-56 (=ἀντ. г', 872-75)

C : - C | - C | - C | - Λ ||
 VC : - C | - C | - C | - Λ ||
 C : C C C | - C | - C | - Λ ||
 C : L | L | - C | - C | L | - Λ ||

Choreic, 4.4.4.6 (=ἐπ.).

ἐπὶ ῥ.δ., 876-82

I. C : - C | C C C | C C C | L || - C | L | - ω | - Λ ||
 - C | L | - C | - Λ ||
 II. - ω | - ω | - ω | - C ||
 - C | C C C | - C | - C ||
 - C | - C | C C C | - C ||
 > : - C | - C | L | - Λ ||

Choreic.—I. 4.4.4.—II. 4.4.4.4. For the choreic dactyls (- ω) see §§ 4 and 5 above.

VI. FOURTH STASIMON, 944-87

стр. α', 944-54 (=ἀντ. α', 955-65)

I. - > | C C | L, || C C | L | - Λ ||
 - > | C C | L, || C C | - > | - Λ ||
 II. C C | - > | - > || C C | - C | - > | - Λ ||
 - > | C C | L, || C C | - > | - Λ ||
 - > | C C | L || C C | L | C C | - Λ ||
 - > | C C | L, || C C | - > | - Λ ||
 III. > : - C | - C | - C | -, VC || - C | - C | - C | - Λ ||
 C : L | L | - C | - C | L | - Λ ||

I. Log., 33.33.—II. Log., 34.33.34.33. A palinodic period.
 —III. Choreic, 4.4.6 (=ἐπ.).

I. $\begin{array}{c} \cup \cup \cup \\ - \vee \end{array} \left| \begin{array}{c} - \omega \\ - \omega \end{array} \right| \left| \begin{array}{c} - \omega \\ - \omega \end{array} \right| \left| \begin{array}{c} - \cup \\ - \cup \end{array} \right| \left| \begin{array}{c} - \wedge \\ - \wedge \end{array} \right| \parallel$

$$\begin{array}{l} \text{II.} \quad \begin{array}{|c|c|c|} \hline \cup & -\omega & \cup \\ \hline \end{array} \parallel \begin{array}{|c|c|c|} \hline \cup & \cup & \cup \\ \hline \end{array} \parallel \begin{array}{|c|c|c|} \hline \cup & -\wedge & \cup \\ \hline \end{array} \parallel \\ \vee \dots \begin{array}{|c|c|c|} \hline \cup & -\omega & -\wedge \\ \hline \end{array} \parallel \\ \begin{array}{|c|c|c|} \hline \omega & -\cup & \cup \\ \hline \end{array} \parallel \begin{array}{|c|c|c|} \hline -\wedge & \cup & \cup \\ \hline \end{array} \parallel \end{array}$$

III.	C	:	I	C		F		I	C		I	C		F		-	^	II		
	C	:	C	C		I	C		I	C		<u>B</u>	C		I	C		-	^	III
	C	:	F			F		I	C		I	C		F		-	^	II		
V	C	:	I	C		F		I	C		I	C		F		-	^	III		

Choreic, enlivened by choreic dactyls (see §§ 4 and 5 above).
 —I. 6.6. (reading ἀκτᾶ Βοσπορία θ' ὁ Θρηκῶν <κλήσεται> in
 967 f.). —II. 33.3.4 (= ἐπ.). scanning αγγ|ιπολις | αρ-|ης ^ || in
 970, and supplying δῆ after ἀρχ|αιογόν|ων in 981). —III. 6.6.6.6.

стр. α', 1115-25 (=ἀντ. α', 1126-36)

I. e.: | — VC | — VC | — C | F | — A ||
 | — C | — C | } C | — A ||
CV: | — C | — CV | — C | — A ||
 | } C | — F | — A ||
 | VC | — C | } C | — A ||
V: F | — F | — V | — V | F | — A ||

II. $\cup : \begin{array}{|c|} \hline \cup \\ \hline \end{array} \mid \begin{array}{|c|} \hline \cup \\ \hline \end{array} \mid \begin{array}{|c|} \hline \cup \\ \hline \end{array} \mid$

III. $\neg \vee \mid \neg \vee \mid \neg \vee \mid \neg, \vee \parallel \neg \vee \mid \neg \vee \mid \neg \vee \mid \neg \wedge \mid$

Logaoedic.—I. 6.4.4.4.4.6. A purely antithetic period: v. 6 corresponds to v. 1, and v. 5 to v. 2. The antithetic arrangement is specially characteristic of hyporchemata. In 1120 the first α of *Ἐλευσίνας* is shortened.—II. 3.3.—III. 4.4.

стр. В', 1137-45 (=ἀντ. В', 1146-54)

∞ : L | L | L | L || - ∪ | - ∩ | - ∪ | - Λ ||
 - ∪ | - ∪ | - ∪ | - Λ ||
 - ∞ | - ∪ | - ∪ | - Λ ||
 - > | - ∪ | ∪ ∪ ∪ | - Λ ||
 ∩ : - ∪ | - ∪ | - ∪ | L || - ∪ | - ∪ | - > | - Λ ||
 - ∪ | - ∪ | L | - Λ ||

Logaoedic.—44.4.4.4.44.4. An antithetic palinodic period : verses 3 and 4 (figured in italics) correspond.

VIII. ΕΧΘΟΣ, 1261-1347. Α κομμός

стр. α', 1261-69 (=ἀντ. α', 1284-92)

I. ∪ : -

∪ : - - ∪ | - ∪ || - - ∪ | - Λ ||
 ∪ : ∪ ∪ ∪ | - L ||
 - ∪ - | - ∪ - ||

∪ : - - ∪ | - ∪ || ∪ ∪ - ∪ | - Λ ||

II. > : ∪ - ∪ | - ∪ || - - ∪ | - Λ ||

∪ : - - ∩* | ∪ ∪ ∪ || - - ∪ | - Λ ||

- - - -

III. ∪ : ∪ ∪ ∪ | - Λ ||

∪ : - - ∪ | - ∪ || - - ∪ | - Λ ||

I. Dochm. dochm.. 2 bacch.. 2 paeons. dochm. dochm. An antithetic period.—II. Dochm. dochm. dochm. dochm.—III. Dochm.. dochm. dochm.—The dochmiac, or 'oblique' foot (ποὺς δόχμιος), is ∪ | - ∪ | - Λ ||, i.e. a combination of a bacchius (- - ∪) and a shortened choree (- Λ), with anacrusis. In English *Revenge! Yea, revenge!* forms a dochmiac. Interchanged measures are usually of equal length; e.g. an ionic (- - ∪ ∪, = $\frac{3}{4}$) is followed by a dichoree (- ∪ - ∪, = $\frac{3}{4}$). In the dochmiac two unequal measures are combined: hence the name, which is equivalent to 'unsymmetrical.' Any of the long syllables may be resolved. The dochmiac, the bacchius, and the paeon are all expressive of great excitement and agitation.—The bacchius is a $\frac{3}{4}$ measure, $\dot{\cup} \dot{\cup} \cup$. The

second bacchiūs here is syncopated, the rest $\overline{\Lambda}$ being equal to $- \cup$.—The paeon is also a $\frac{3}{8}$ measure, $\dot{\bar{\cup}} \dot{\bar{\cup}} \dot{\bar{\cup}}$ (in this form also called a cretic). It may appear in the form $\dot{\bar{\cup}} \dot{\bar{\cup}} \dot{\bar{\cup}}$ (*paeon primus*), or in the form $\dot{\bar{\cup}} \dot{\bar{\cup}} \dot{\bar{\cup}}$ (*paeon quartus*). Both the long syllables of a bacchiūs or a paeon may be resolved: thus, $\dot{\bar{\cup}} \dot{\bar{\cup}} \dot{\bar{\cup}} \dot{\bar{\cup}}$ is a resolved bacchiūs; $\dot{\bar{\cup}} \dot{\bar{\cup}} \dot{\bar{\cup}} \dot{\bar{\cup}}$ is a resolved paeon. Note the difference in the ictus, as expressed by the dots. In English *What a melody!* gives the rhythm of a resolved bacchiūs; *Melody ringing* gives that of a resolved paeon.—In the foot marked *, in Period II., $\pi\alpha\hat{\iota}$ (v. 1289) is an ‘irrational’

long, $\phi\acute{\eta}\varsigma$, $\hat{\omega}$ $\pi\alpha\hat{\iota}$ forming the bacchiūs of the dochmiac.

The whole of the Exodos exhibits a symmetrical arrangement, as follows: $\sigma\tau\rho.$ α' , 1 trim.: $\sigma\tau\rho.$ β' , 6 trim. $\acute{\alpha}\nu\tau.$ α' , 1 trim.: $\acute{\alpha}\nu\tau.$ β' , 5 trim. (Only there is little doubt that a trim. has been lost after v. 1301.) $\sigma\tau\rho.$ γ' , 5 trim.: $\sigma\tau\rho.$ δ' , 2 trim. $\acute{\alpha}\nu\tau.$ γ' , 5 trim.: $\acute{\alpha}\nu\tau.$ δ' , the concluding anapaests. Note the regular correspondence of the trimeters.

$\sigma\tau\rho.$ β' , 1271–77 (= $\acute{\alpha}\nu\tau.$ β' , 1294–1300)

— —

A trimeter.

\cup : $\overline{\cup} \overline{\cup} \cup$ | $\overline{\cup} \cup$ || $\overline{\cup} \overline{\cup} \cup$ | — Λ ||

A trimeter.

\vee : $\overline{\cup}$ | — \cup | — \cup | — \cup | — \cup | — Λ || (melic trim.).

$>$: — — \cup | — \cup || — — \cup | — Λ ||

Dochm. dochm.. 6 (a ‘melic’ iambic trim.). dochm. dochm. The two ordinary trimeters are not included in the rhythmical period.

$\sigma\tau\rho.$ γ' , 1306–11 (= $\acute{\alpha}\nu\tau.$ γ' , 1328–33)

\cup — \cup —

I. \cup : — — \cup | — \cup || — — \cup | — Λ ||

\cup : — — \cup | — \cup || — — \cup | — Λ ||

II. \vee : $\overline{\cup} \overline{\cup} \cup$ | — Λ ||

\vee : — — \cup | — \cup || — — \cup | — Λ ||

I. Dochm. dochm.. dochm. dochm.—II. Dochm.. dochm. dochm.

στρ. θ', 1317-25 (=ἀντ. θ', 1339-47)

υ	:	- - υ		- υ		- - υ		- Λ	
υ	:	- - υ		- υ		- υ υ		- Λ	
υ	:	- - υ*		- υ		υ - υ		- Λ	
υ	:	υ υ υ*		υ υ		- - υ		- Λ	
υ	:	υ υ υ		- υ		υ - υ		- Λ	
υ	:	- - υ		- υ		- - υ		- Λ	

Six dochmiac dimeters. For the irrational syllable in the third and fourth verses, cp. στρ. α', v. 7. The verses in the text are 1341 σέ τ' : αὖ τάνδ' ὦμοι, and 1342 πρὸς : πότερον ἴδω | .

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